

STRICTLY AD LIB

by THE SQUARE

If the Zanzibar drops its name band policy after the current engagement of Cootie Williams, the chatter is that Duke Ellington, Count Basie, Jimmie Lunceford and Billy Eckstine, all William Morris bands, will jointly sponsor a new Broadway night club as a showcase for their orks. . . . Bing Crosby and Johnny Mercer are visiting New York.

Six more Glenn Miller AAF bandmen are out, Larry Hall and Jack Steele, trams; Steve Steck, trumpet and vocals; Stanley Harris, viola; Art Malvin, vocalist, and Jerry Gray, arranger. . . . Tommy Dorsey replaces Duke Ellington on the Saturday afternoon Treasury Department radio program. . . . Bob Eberly, in civilian clothes again, is in Gotham, and Abe Siegel, bass player, doffed the uniform, too.

Real cause for the friction between Artie Shaw and Victor was the company's refusal to release a 12-inch of an Eddie Sauter scoring of *Summertime*, because it wouldn't fit the juke boxes. . . . Delightful Dottie Reid is the canary with the new Buddy Rich band, which will be heard on the Spotlight Band show December 29. . . . Toots Camarata has returned, after picture scoring for several months in London.

Charles Carpenter, former personal manager for Earl Hines, is out of service and will return to Fatha. . . . Jimmy Dorsey's new chirp, who switched from Del Parker to Dee Parker to avoid name conflict, has been stopping shoes at the Capitol on Broadway. . . . Glen Gray will follow Buddy Rich into the Terrace Room in Newark on January 29.

Lee Castle has changed bookers, GAC to Frederick Brothers. . . . Joan Barry, whose name and picture you must have seen in the papers, opened at the Greenwich Village Inn on December 5 for a four week singing stint. . . . Shorty Cheroch and his ork made their stage debut at the Metropolitan in Providence, December 14, 15 and 16.

Edward Scelzi is out of the army and with Frankie Masters. . . . Benny Goodman opens an indefinite engagement January 3 at the Meadowbrook Gardens in Culver City, California. . . . Ray Nance is rehearsing a quartet with himself on trumpet, fiddle and vocals; Bill D'Arango and Ted Smith, guitars, and Junior Raglin, bass. William Morris will book.

Carol Kaye, former BG vocalist, is singing with Dick Humber at the Essex House in Manhattan. . . . Johnny Desmond went into the NYC Strand theater on December 7 with the Hal McIntyre band, as a special added attraction. . . . Ziggy Elman is due out and will tour again for TD. . . . Skippy DeSair, former bary saxist with the Herman Herd, is tending his bar and grill in Albany.

Walter Gross is the new musical director for the Musicaert records. . . . Woody Herman will

BLUE NOTES

By ROD REED

Schoolteacher song: Gee It's Good to Scold You.

Sinatra's taking up opera. Probably will concentrate on compositions by Saint-Saens.

Crime wave cutting night club attendance. People hate to be held up more than once in the same evening.

Icky Vicki's glad Ray McKinley's starting an orchestra again. Says she was very fond of his pre-war band, "McKinley's Cotton Pickers."

One high-minded publisher refuses to offer payolas. As he puts it, "I wouldn't give a plug nickel."

DOWN BEAT

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Foster Chick



Chicago—The bandstand at the Blackhawk Restaurant on Wabash and Randolph is going to look mighty attractive with the blonde beauty of Marilyn Paul there. Marilyn is vocal feature of the Chuck Foster band, which comes into the club on the 18th of the month for a long stay. Foster replaced the excellent Harry Cool band.

go west again next summer, with three weeks set at the Casino Gardens in Ocean Park, starting July 23. . . . Louis Jordan blew one bad note on a recent session at Decca, and Milt Gabler began playing the platter over and over again. Finally Louis quietly remarked, "It ain't gonna get any better!"

Holiday Finds Top Bands for New York

New York—Theaters, clubs and hotels here will offer a choice of bands for holiday revelers with Jimmy and Tommy Dorsey, Woody Herman, Tony Pastor, Lionel Hampton, Jerry Wald and Buddy Rich set for late December openings.

Tommy Dorsey follows his brother into the Capitol theater Dec. 20, while Jimmy Dorsey replaces Woody Herman at the 400 Restaurant Christmas night. Herman opens at the Paramount theater Dec. 26. Tony Pastor, who closed at the Meadowbrook in Cedar Grove, N.J. last month, returns there Dec. 25 for three weeks. Buddy Rich opens at the Terrace Room in Newark the same night. Jerry Wald plays Loew's State the week of Dec. 20 and Lionel Hampton replaces Hal McIntyre at the Strand on the 28th.

Holding over at other Gotham spots are Cootie Williams, Zanzibar; Les Brown, Pennsylvania; Johnny Long, New Yorker; Art Mooney, Lincoln; Randy Brooks, Roseland; Guy Lombardo, Roosevelt; Vaughn Monroe, Commodore; Richard Himber, Essex House; Emil Coleman, Waldorf-Astoria.

Desmond Busy On Air and Wax

New York—Johnny Desmond, discharged from the army last month, wasted little time before going to work. The G.I. Sinatra, who gained that tag with Miller's AAF band, started to work on *Teentimers* program about the same time he was inked to a Victor recording pact.

Down Beat covers the music news from coast to coast.

Tax Repeal Sets Scramble For Vocal Talent

Chicago—Scramble for vocal talent is on with cafe owners throughout the country expecting the repeal of the 20% amusement tax soon after the first of the year. No definite word has been heard from Washington, in fact there is strong pessimism in some quarters concerning repeal, but most cafe owners and bookers are working ahead under the assumption that the tax will be off by or during February.

This, plus the expected dropping of OPA beverage ceilings, will fill the clubs' coffers with added loot, and will be reflected in greater spending for more and better talent.

Several small spots using only juke boxes will switch back to live entertainment. Innumerable combos and singles, working clubs not able to stand addition of the 20% tax, who have struggled through war years sans vocal chords, will be able to go ahead with vocal and instrumental routines. Other clubs—like the several along Randolph st. here—will go off their strict instrumental entertainment policy for units with vocal showmanship. Small units on a jazz kick and little else will find tougher sledding.

If the tax is continued it is expected to be strictly on political grounds, with the Republican-southern Democrat combine, whose pressure kept the mid-night curfew extended, responsible. Stronger lobbying for repeal of the tax and OPA restrictions by cafe owners should have some results, however.

Billie Rogers For Copa Bar

New York—Billie Rogers is rehearsing a small combo for a January opening at the Copa Bar. Miss Rogers, whose trumpet was once featured with Woody Herman and Jerry Wald, has fronted her own combo before, which she later augmented to a large band. Her new combo will be in a more subtle jazz style, consisting of an electric guitar, vibes, drums, (using brushes mainly) and Billie featuring a muted trumpet.

Smoothies Quit KWK

St. Louis—After two years of producing their own show five times weekly over the Mutual network from KWK here, the Smoothies, Babs, Charlie and Little Ryan, are leaving the station. The trio has several offers, but will take a vacation before starting work again.

Down Beat To Go Bi-Weekly

Starting the first of the year, Down Beat will be published bi-weekly instead of semi-monthly. You will find your copy of the Beat on sale at your news dealer's every other Monday, instead of on the first and fifteenth of the month, as formerly. This means 26 copies of Down Beat during the year, instead of 24. There will be no change in price per copy, nor in subscription rates. Look for Down Beat on the stands every other Monday!

Smilesters



New York—I'll Never Smile Again is becoming a legend—ever since it started Frank Sinatra on the road to fame. Here is a trio who at least are partly connected with the tune. Left to right, Ethel LeVane, who wrote a biography of the song, same title; Dick Gilbert, WHN disc jockey who plugged the tune on his record program; and Ruth Lowe, wrote the song. The LeVane biog is set for picturization, with possibly Frankie in the title roll.

Orig Members In New Memphis Five

New York—A few of the original members of the Memphis Five, who are active in radio work, decided that a changing trend in music finds a greater demand for small units, making this an opportune time to present and reacquire the public with a bigger and better Memphis Five. Billed as The New Memphis Five, group actually consists of eight men. Being musicians of merit, The New Memphis Five leans towards the more advanced phases of jazz and musical interpretations.

They debuted at the 400 Restaurant here Monday, December 10, and expect to record on Decca with Bing Crosby during his stay in New York. Because of individual previous commitments, for the present, TNMF will only play dates in this area.

Personnel includes Frank Signorelli, piano; Chauncey Morehouse, drums; Felix Giobbe, bass; Joe Sinacore, guitar; Phil Napoleon, trumpet; Nick Calazza, tenor sax; Sal Franzella, clarinet; Al Philburn, trombone.

Herman Mixup On 400 Opener

New York—Woody Herman, who opened at the 400 Restaurant here Thanksgiving night, could have drawn a better night to open than the holiday night. The management, anticipating an overflow crowd because of the holiday, declared the following night as the official opening, requesting "the trade" (contact men, et al) to disregard the regular opening.

Grapevine rumors had Herman not appearing at all on Thanksgiving night, resulting in a smaller attendance than the usual Herman draw. Since then, the Herd has been playing to a packed house.

Frank Morgan Cuts

Los Angeles—Frank Morgan cut two sides for Decca "for the bobby-sox trade" as a singer. Al Sack batoned and wrote the arrangements on *Gay Caballero* and *Man Who Broke the Bank at Monte Carlo*.

Herd Still Tops, TD Takes Edge In Sweet Bands

Voting closes tonight (Dec. 15) at midnight in the ninth annual Down Beat band poll. Ballots still are being tabulated, however, and final results will not be known for several days and will be announced officially in the January 1 issue of the Beat.

When the votes were tallied on December 4 for listing in this current issue, Woody Herman had piled up 2,261 in the swing band race against 1,191 for his nearest rival, Duke Ellington. Tommy Dorsey had registered a slight lead as sweet band over last year's winner, Charlie Spivak, 1,412 to 1,376.

Leaders in the other "favorite" groups, small vocal and instrumental combos, single singers, king of corn and fave soloists, were in the same relative positions as listed in the December 1 issue, except that totals were larger and leads had been extended in some instances.

In the selections for the mythical all-star band, Ziggy Elman and Charlie Shavers jumped into the trumpet leads over Roy Eldridge, who was eliminated last month as a leader, then re-instated when he failed to become one.

Five other contestants were withdrawn from listing this time, because they are classified as leaders. They are Trummie Young, trombonist; Sid Catlett, drummer; Slam Stewart, bass, and Allan Reuss and Al Casey, guitarists. This changed the order somewhat in these sections.

Charlie Ventura, tenor saxman with Gene Krupa, stepped out over Flip Phillips, who was leading last issue. Teddy Wilson was creeping up on Mel Powell, 1944 winner, for the piano spot, 788 to 791. Other chairs were about the same as previously, with most of the leaders consolidating their gains.

Following is the incomplete standing of the contestants, representing the tally of only those votes received on or before December 4, when this issue of the Beat went to press. Eleven more days, during which thousands of additional ballots were expected, were to elapse before final totals were computed.

SWING BANDS

1—Woody Herman	2261
2—Duke Ellington	1191
3—Benny Goodman	794
4—Lionel Hampton	639
5—Stan Kenton	627
6—Gene Krupa	319

(Modulate to Page 17)

Buzz Adlam Waxes

Los Angeles—First pop releases of the Black & White label, previously represented with jazz and race items, will include four sides by an 18-pc ork under baton of Buzz Adlam. Future recording activity of the firm will be confined to Hollywood.

John Darcy Marries

New York—Johnny Darcy, (formerly known as Don, whose real name is John) Art Mooney vocalist, was married Nov. 25 at St. Patrick's Cathedral here to Evelyn Quinet. Johnny Bothwell was best man and his wife, Claire Hogan, was matron of honor.

Georgie Auld On The Cover

The last issue of 1945 is an appropriate one for Georgie Auld to appear on the Beat's cover. The Auld band has enjoyed a brilliant year musically and stands ready to make a determined bid for top fame for the coming year. Cover pic shows Georgie on soprano, leading his sax section, with Joe Magro, tenor; and Gino Zanoni, alto, also in view. Buddy Christian, drummer, has since left the band.

Spivak May Sleep But Not on Company's Time

BY WILLIE WEED

Down Beat Coma Editor

New York—If there is a deep dark question in your mind as to just what effect hypnosis has on the ability and personality of musicians, it is the sad duty of this department to inform you it will remain a mystery forever—or until Mr. Sweeney changes his mind.

And Charlie Spivak can go around getting himself and his band mesmerized all he darn pleases, but not, by golly, in Mr. Sweeney's Commodore Hotel. Mr. Sweeney, who manages the place, frowns on the idea of sleeping on company time, even if it is in the interest of scientifically charting the reaction of a set of sidemen in a superinduced stupor. That superinduced makes this particular stupor different from the common, or garden, variety sometimes noticed in sidemen.

Anyhow we were all set to give you a blow-by-blow description of Charlie as he attempted to play the sweetest trumpet in the world under the influence of one Mr. Ralph Slater, who was billed as a "nationally famous hypnotist." The deal had been set up for a recent midnight, and it was to be the first time anyone was ever brave enough to attempt mass mesmerism on a group of musicians.

Nobody Tells the Boss

But somehow, no one got around to telling it to Sweeney.

When finally, just six hours before Charlie was due for the unorthodox nap, Mr. Sweeney heard of the forthcoming festivities, he put his Florsheim down firmly. Mr. Sweeney gave no reason for it. He merely said no to the whole idea and that ended that.

Parenthetically, we may state at this point that we think perhaps Mr. Sweeney read a review of a previous attempt by Mr. Slater to hypnotize not a whole band but one single musician.

Previous Failure

The reporter, from a Connecticut paper, who covered the shebang watched Mr. Slater attempt to anesthetize the musician for some twenty minutes, then went home and wrote:

"I will wager Mr. Slater couldn't induce a hypnotic sleep in that musician even with the aid of a six-inch length of lead pipe."

"Just—" said Earl Wilson, and he should know, "—another bust!"

Bob Crosby Set For Palladium

Los Angeles—Bob Crosby and his new band, currently playing a series of one-niters, will play their first location engagement at the Hollywood Palladium starting Feb. 8. Radio show, said to be Ford-sponsored, is expected to be set for new band soon.

Playing At 4000 Ft. Yet



Peterson Field, Colo.—Al Donahue and band put on a terrific show for the GI's at this Colorado Springs air field recently. And if playing a long show at this high altitude isn't a job, then you haven't played!

Count Awaits Sidemen Return

New York—No other sepiabandleader in the land was as hard hit by the draft as Count Basie, who over a period of four years lost a total of 17 musicians to the armed forces, including most of his key men. But now the swing is in the other direction and with men being released hourly, Basie was anticipating the early return of several of his greatest sidemen.

Although the definite date of their discharge had not yet been arrived at, drummer Jo Jones, trumpeter Buck Clayton, tenorman, Lester Young and baritone saxist, Ronald "Jack" Washington are soon scheduled to be shedding khaki and all four have promised the Count to return to his fold.

Currently on a theater tour which started early in October and is scheduled to last until March or April Basie has covered a lot of ground. The Jump King who has moved cross country all the way from California, opens in Boston next week (20) and at the conclusion of the date returns here for the first time in six months for a holiday-week stand at the Apollo in Harlem. He may go into the Zanzibar in the spring, passing up a projected date at the Lincoln.

Cheers, Moans At LA Concert

Los Angeles—Kids cheered and critics moaned at the jazz concert touring unit organized by Norman Granz when they played their first date at the Philharmonic auditorium November 26.

Under the sponsorship of the Philo record company all the advertised stars, Coleman Hawkins, Roy Eldridge, Meade Lux Lewis and others appeared as promised. Others on the bill included the following: Bill Moore, tenor man; Arnold Ross, piano; Barney Kessel, guitar; Al McKibbin, bass; Danzil Best, drums; Willie Smith, alto; Lucky Thompson, tenor; Howard McGhee, trumpet; Corky Corcoran, tenor; Thelonious Monk, piano; Vido Musso, tenor. Helen Humes was featured in the final set closing with her rendition of *Be-Ba-Ba-Luba*.

Granz beat the Philharmonic's edict against use of the word "jazz" in the advertising by calling in the affair, Norman Granz Concert.

52nd Street Invades Toronto Studio



Toronto—Stars from 52nd st. came up to this Canadian city to sit in with a bunch of local cats for a bash last month that local fans will long remember. Left hand pic catches a glance of mutual admiration passing between altoist Charles "Bird" Parker and pianist Errol Garner, as Slam Stewart

backs up Trummy Young's trombone chorus. Right hand shot finds Trummy, Slam, Keith Sandy and Bert Niosi. Latter is Canada's "King of Swing." Bash was held at the CKEY studios prior to a concert at Massey hall here. Harold West, drummer, also along, didn't make the pics.

Buddy Rich Opens At Terrace Room

New York—Buddy Rich, completing rehearsals of his own band, will play only a single one-nighter before opening at the Terrace Room in Newark Christmas night for four weeks. Following the Terrace Room date, Rich will play theaters and then open at the Palladium in Hollywood on March 18 for six or eight weeks.

At this writing, Rich was still auditioning girl vocalists. Except for filling that spot, following is the complete personnel: Tony Nichols, piano; Len Mirabella, guitar; Joe Schulman, bass; Bitsy Mullins, Jimmy Pupa, Paul Cohen, Karl Warwick, Jack Eagle, trumpets; George Berg, Les Clarke, Romeo Penque, Mike Bianos, Sid Brown, saxes; Earl Swope, Johnny Mandel, Sam Hyster, Dave Sickles, trombones.

Promoters Give Double Concert

Philadelphia—Nat Segall, owner of the Downbeat Club here and Bob Horne, disc jockey at WIP, who have been promoting successful jazz concerts at the Academy of Music in Philadelphia, lined up a double date for December 13 and 14 at the Zemo Mosque Hall in Harrisburg and the Academy in Philadelphia.

The same group of artists were presented on both nights, which included George Auld and his orchestra, with vocalist Lynne Stevens, soloists Rex Stewart, Oscar Pettiford, J. C. Heard. Segall and Horne plan to promote other jazz units to tour the eastern seaboard, including Boston, Providence and Pittsburgh.

Star Sidemen Cut For Sack

Los Angeles—Music Distributing Co., which puts out Black & White record label, is expanding local recording activities. First major assignment went to Al Sack, radio musical director (*Maiste and Beulah* shows) who has assembled 23-piece orchestra containing top-rank musicians for an album of four records.

Star sidemen in group included Rafael Mendez, trumpet; George Van Eps, guitar; Ed Kusby, trombone; Lenny Berman, piano; Sammy Weiss, drums. First selections waxed for album were Sack arrangements of *April in Paris*, *What Is This Thing Called Love*, *Blue Skies*, and *I'm in the Mood for Love*.

Barry At Arcadia

New York—George Barry, clarinetist, who did studio work before organizing his own band, has been at the Arcadia ballroom here for more than a year and broadcasting three times a week over WOR, Mutual network. Allen Gerard is his featured vocalist.

Art's Turn Now

New York—Most frequently heard plaint of enlisted men when referring to the officers over them was "Oooh, how I'd love to have that lowzay so-and-so work for me when this is over!"—but it didn't work out that way for many.

In view of which, it is perhaps worthy of note that currently in the band of, and taking orders from, Art Mooney, are two ex-lieutenants, and one ex-captain.

Mooney, when he was just another guy named Joe, worked his way up the ladder to the dizzy heights of a sergeancy.

Lunceford Stock Goes Up, Up, Up

New York—Jimmie Lunceford apparently got the needed shot in the arm when he tied up with the Morris Agency and went under the booking guidance of the energetic Billy Shaw a couple of months ago. Plus being signed for a series of guest shots on *Spotlight Bands*, bookings may tell for the Harlem Express at top location spots in New York after the first of the year. Lunceford is also scheduled to record eight new sides for Decca the first week in January.

Band will return here for its annual one-nighter at Harlem's Renaissance Casino Christmas Eve in a stand which has come to be something of a tradition for him. In the memory of the oldest inhabitant, no one else has played the spot that night.

A Duke's Touch



New York—Between recording "takes" on his latest discs, the one and only Edward Kennedy Ellington revises a few bars of a new orchestration. Duke uses a handy pinno top to whip the number into shape with his fine hand while the Ellington crew patiently waits.

McKinley with Morris Office

New York—Not that there had ever been much doubt that he wouldn't—but Ray McKinley signed up with the William Morris agency, the outfit that handled the drummer-bandleader in his pre-war days. With engagements starting in February, the Morris agency has booked McKinley for a solid six months with stands at the Commodore and the Strand theater here and the Meadowbrook in Jersey.

McKinley left recently for his native Texas and will head on from there to the coast to do some recruiting for his new band. Part of his reason for stalling just a little, McKinley says, is the hope that some of the men from his pre-war band will be discharged from the service in time to hook on with his crew.

Stan Kenton Breaks Record

Los Angeles—Stan Kenton, rounding out his first month at the Palladium, has been doing the best business for the year. On his second and third week Stan broke the house records for weekly grosses with 37,000 and 36,000 attendance marks, respectively. Kenton concludes an eight week run Dec. 23rd.

Warner's have signed Kenton to appear in a musical short, *Artistry in Rhythm*. Pic deal was set after the Kenton crew was set to appear in Columbia's *Duchess of Broadway*. Arranger Gene Rowland has rejoined Stan Kenton after a leave of absence. With Kenton, Gene will do special record, transcription and picture music arrangements.

Sara Vaughn Into Copa Bar

New York—Sarah Vaughn, in line for a big buildup, opened with John Kirby December 7 at the Copa bar. Miss Vaughn was singing at the Onyx club on 52nd Street a few months ago and recently appeared at the Apollo theater for a week. Clarinetist Buster Bailey returned to the John Kirby combo.

Cugat to Florida Spot At Record Stipend

Los Angeles—Xavier Cugat unit has been signed to open Jan. 13 for an eight-weeks stand at Florida's Hollywood Beach de luxe nitery, the Colonial Inn. Stipend, \$10,000 per week, is said to be a record-breaker. Cugat, who recently concluded assignments in two pictures at MGM is currently at the Trocadero here.

Georgie Auld Strives For Third Time Charm

BY EVELYN EHRLICH

They say the third time is the charm. For Georgie Auld it can be no other way. He has made two previous attempts to lead his own band. This, his third, finds him striving, but determined, to win recognition as a top band leader. Why it should be such a struggle for Georgie Auld is a mystery to me. In fact, after hearing his band, it seems a little ridiculous and certainly, when you stop to think, infuriating that a band like Georgie Auld's is not playing all the best location spots in the country. But in the last three and a half months, Georgie Auld and his band have played 92 one nighters, with a couple theater dates thrown in — perhaps "just to break the monotony!"

You would think, in view of the tough road the men in Auld's band have to go, it would be difficult for him to hold his band together. For any other leader, it might be. For inspired musicians, playing with Georgie Auld is an even greater inspiration. That's why, as long as he can stand the strain and keep working, the majority of his men will stick with him. It is, without a doubt, a musician's band.

Band Really Jumps

No, this is not just an ordinary band, timeworn and stale with obsolete musical ideas, as so many of our so-called modern bands are today. It is a group of excellent musicians, led by a fine musician, playing thrilling and exciting arrangements, adding up to a great band—which, in my opinion, is second to none.

And yet, in order to climb on the gravy train, it seems that isn't quite enough. It's really an old story. Not enough hearts and flowers, no "Please No Squeeze Da Banana," no funny hats or tricks, no mickey mouse, NO FOLDING MONEY! It's aggravating to say the least. But why should it be necessary for someone like Georgie Auld, who is contributing something to music,

to have to make any such extreme concessions?

In presenting something too much for the general public to grasp, others have been forced to alter their styles or give up. While this band is modern, superior and advanced, without being disgustingly commercial, it can't help but pull in the cash customers in any popular hotel or club, just as it is today. Because of that, if Georgie Auld cannot hit the top with his present band, then there is no such thing as progress.

First Records Out

It was Thanksgiving eve when I heard Auld's band at Manhattan Center. At that time, Joe Magro and Danny Paclanno were planning to leave the band. Except for that, the complete personnel includes Harry Biss, piano; Art Mardigan, drums; Ed Cunningham, bass. Besides Auld on tenor, alto and soprano, the saxes are John Raffo and Gino Zanolli, altos; Joe Magro and Al Cohen, tenors; Serge Chaloff, baritone. Al Porcino, Manny Fox, Art House and Dan Pacciano comprise the trumpet section, with Mike Dantzenko, Tracy Allen and Rudy DeLuca on trombones. Lynne Stevens handles the vocals.

By this time, you may have heard some of Auld's recent record releases on Musicraft. His *Air Mail Special*, an original, and *Just A Sittin' And A Rockin'*, with Lynne Stevens doing a swell vocal, should prove a further inducement to gain his goal. On one thing you can rely—Georgie Auld will continue to try. So even if I didn't admire him as a leader and a musician, I couldn't help but admire his courage and determination.

Lena Natural For 'Beggars'

New York—Tentative tag for Duke Ellington's forthcoming Broadway show is *Beggars' Opera*. The Duke has been working for some time on the score, and collaborating with John LaTouche on the lyrics. Both Ellington and LaTouche figure the thing a natural for Lena Horne, who is reported considering coming east, at Duke's behest, to star.

DeLuxe Triplets



New York — The musically loquacious and not hard-to-look-at Mack triplets, recently featured with Phil Spitalny's band, have been signed to a DeLuxe recording contract. They are currently at the Ruban Bleu here, have proved a big hit in night clubs and theaters.

Sinatra Lends A Hand to Stabile

New York—It isn't exactly a bit of hot news that when patrons of the Wedgewood Room danced they danced to the tunes of Emil Coleman's orchestra—but when Frank Sinatra sang Coleman's crew left the stand to be replaced by Dick Stabile's 25-piece group.

Slight story behind the deal is that when Stabile returned from his stretch in the Coast Guard to find he had no band, he brought suit against Gracie Barrie for the recovery of monies he'd expended on his crew before he entered service. Dick got exactly nothing from the suit, which fell through, and spent a deal of time sitting around agent's offices waiting for something to happen to him.

Sinatra finally happened to him. The singer ran across Stabile in an office one day, remembered other days when the circumstances were somewhat reversed, helped Stabile get reorganized. Which is how, eventually, Stabile went into the Waldorf date.

Art Mooney Stays At Lincoln 'till Feb.

New York—Art Mooney, who opened at the Lincoln hotel here last September, remains in the Blue Room until February 16 when Erskine Hawkins begins an eight-week engagement. Mooney will make a theater tour and then return to the Lincoln. He recently signed a recording contract with Vogue records.

Vocalist Janie Ford left Mooney's band for 20th Century-Fox. Marion Morgan, from WJR, Detroit, replaced.

Town Crier

New York—Popsie Randolph was in Boston with Benny Goodman's band when he heard the news that he was a father. This was 'round about midnight. He was so excited, he ran around hysterically shouting "I had a baby! I had a baby!" Before hopping a five a.m. plane back to New York to glimpse his first born, it seemed that all of Boston knew the news. It was a boy, named Michael. The mother is Carol Wyman, a former show girl.

Backed By Navy



New York—Bernice Williams, CBS radio singer and actress, sings with a navy band at Melville, Rhode Island, in a personal appearance for the navy men and women there.

Local 802 Ranks Swell To 25,000

New York—There are 25,000 members of Local 802 here and the chapter figures that's enough—because even now there's not enough work to go around. And of 6,000 members of the local at one time in the armed forces, more than 4,000 are still to be released, which would complicate matters further even if outside musicians were not flocking into town in the droves they are.

What 802 wants to do before its membership jumps another 10,000 is to establish controls which would, at least, keep the figure at its present level. At present, transfers to 802 are controlled by regulations which are not considered adequate enough to prevent a swelling of the ranks which the employment potential here could not absorb.

According to reports Jack Rosenberg, president of the Local is scheduled to appear in the near future before the executive board of the AFM to request legislation which will put a clamp on the swelling ranks before the ratio of musicians to jobs gets completely out of hand.

Jess Stacy Set For Coast Date

Chicago—Jess Stacy and his band, with his wife, Lee Wiley, as vocalist, which opened yesterday (Dec. 14) in the Panther Room of the Hotel Sherman here, is set for the west coast next month, although the facts in the story in the last issue of the *Beat* were slightly garbled.

Larry Finley of Hollywood bought the Stacy band from Bob Weems of the GAC office, but will play it at the Casino Gardens for four weeks, instead of the Mission Beach ballroom for 26 weeks, as stated. Opening date will be January 17.

Glen Island Open For Christmas Season

New York—Glen Island Casino in New Rochelle, which holds dances only on Saturday nights during the winter months, will remain open from Dec. 26 through Dec. 31, with Lee Castle's band playing the holiday week.

Success Story of Ann Moore Like Fairy Tale

New York—Count Basie not only has a good ear for a new voice, but he also has a fine memory. Fortunately so, or Ann Moore might still be sitting back in Milwaukee waiting for that ship to come in, instead of being hailed as one of the great new vocal finds of the year.

The nineteen year old lass who now sings with Basie owes her present spot to two things: (a) that she and Basie happened to be in a Milwaukee tavern at the same time and (b) that Basie remembered the occasion.

It was early last April when Basie was playing an engagement at the Riverside, that he dropped into the tap room between shows and someone (he swears it wasn't himself) put a nickel into the juke box and played a Basie record. It was *Time On My Hands*

and a girl got up and sang along with the record. The Count, impressed with her styling, asked her name, and was amazed to learn during the ensuing confab that little Miss Moore had never sung professionally. The Count was so impressed by the girl that he made a mental note to get in touch with her if he ever needed a new vocalist.

Such an occasion arose when following Basie's engagement at the Roxy here in June Maxine Johnson departed the band. Basie remembered the girl back at the juke box in Milwaukee and mentioned to his press agent, Milt Ebbins, that he had been mightily impressed, but that he still wasn't sure whether it was Ann or the juke box that made her listen so good. However, they sent for her, auditioned her backstage without a mike and with only a piano accompaniment, and then and there decided she could fill the Johnson boots. She has been doing so ever since, despite the fact that it was her first entry into the big time.

Ann made her first record with the Basie band for Columbia in Hollywood shortly thereafter, doing the vocal on *Just A Sittin' And A Rockin'*, slated for release at just about the time you read this. She's since been set to handle a couple of vocals on Basie's next disc session shortly after the first of the year.

Concert Tour For Goldkette

New York—Jean Goldkette is definitely committed to a concert tour and will take off as soon as his instrumentation is completed. The old maestro, one of music's hallowed figures, said that he was not yet at liberty to divulge further details, but that he was definitely coming out of his brief retirement in the near future. Goldkette had a radio show for a time not so long back.

News brings to mind the old Goldkette band, regarded by many as the greatest group ever brought together. Some present day critics argue that current swing musicians, even the greatest of them, are not competent—and the basis of their argument is that the old Goldkette crew could play compositions by Grieg, McDowell, Cyril Scott and Strauss as well as the blues of W. C. Handy. Feeling seems to be that until present day bands can do likewise they'll never rate with Goldkette.

Goldkette points with pardonable pride to his great outfit of years ago. His rhythm section was made up of Eddie Lang, guitar; Irving Riskin, piano; Chauncey Moorehouse, drums; and Steve Brown (whose age no one was ever sure of), bass. On trombone were Tommy Dorsey, Bill Rank, and Spiegall Wilcox. Don Murray and Jimmy Dorsey were in the sax section, and trumpets included Frank (Fuzzy) Farrar and of course Bix Beiderbecke.

Trumbauer With Case

New York—Frank Trumbauer, recently discharged from the army air forces was engaged by Russ Case for his Bert Wheeler show band. Case planned to use Trumbauer for all his waxing dates at Victor, as well.

Eckstine Takes MGM Film Test

New York—With Frank Sinatra, Judy Garland and Lena Horne already set for the MGM production of *Till the Clouds Roll By*, musical based on the life of Jerome Kern, it's now possible that Billy Eckstine may be added to the cast in a singing role opposite La Horne.

Eckstine deal is contingent on Billy getting by a screen test set for later this month, when he returns here from his current one-nighter tour.

Dizzy Takes Parker, Others to Coast

New York—When Dizzy Gillespie left here early this month for his engagement at Billy Berg's Supper Club in Los Angeles, his personnel included star alto-saxist Charley Parker. Besides Gillespie on trumpet and Parker on alto sax, combo had Max Roach on drums; Milt Jackson, vibes; Ray Brown, bass; Al Haig, piano.

Tune Toppers To Top Navy Run



Chicago—The Tune Toppers, after some 38 months in the navy, are back in civilian life and set with an impressive list of booking commitments. It was only four months ago that the *Beat* used a pic of the outfit taken somewhere on the Pacific battlefield. Outfit, with Joe DiLalla, accordion; Billy Manzo, guitar; Harry DeMarco, bass (who replaced George Ramsby who will do a vocal single); and Nicky Drago, trumpet, has a Dec. 18 opening at the Glass Hat of the Congress hotel. They're set for eight weeks with options, have theater and recording deals on fire.

Max Miller Concert For Ork Hall On 17th

Chicago—Jazz in Chicago takes a much needed step forward with the announcement of a Jazz Concert featuring the Max Miller quintet, with Sidney Bechet and other guest artists, to be held in the classic portals of Orchestra hall on Monday night, Dec. 17.

Program will feature several of Miller's brilliant original works as well as representative selections for New Orleans stylists Sidney Bechet and clarinetist Tony Parenti. Saxist Bill Funkey, brilliant unknown from Gary, Ind., and drummer Ken Smith, from Miller's combo at Elmer's bar on State St., are among the other guest artists.

Miller has created considerable comment with his modern piano harmonies and exceptional vibraphone work. The concert will feature him on both instruments.

Tickets for the concert scale from 95c to \$3.60

—don

Meet One And You'll Find More

Chicago—Where you find one musician, you'll generally find another. When Pfc. Larry Spurrier went down twice in a heavy surf at Nice, France, it was another musician, Cpl. David C. Asner who saved his life. Corporal Asner, formerly with Stan Kenton's noticed the struggles of Spurrier and at the risk of his own life pulled him to the shore.

In civilian life Spurrier worked as a staff musician at Station WCAU, Philadelphia. Both men

What Big Eyes—

New York—That old Cab Calloway-Claude Hopkins Zanzibar brawl seems as long ago and far away now as the first push on Rome but along the purlieus of the Street they still mention it now and again.

The clash between the two, which started the very night that Japan quit (although there was no connection between the two items) was being discussed again last week. Cab and Claude had long since agreed to go their respective ways in silence and understanding, but up bobbed a young lady about a fortnight ago who claimed she saw the fight right close-to. In fact she was so close to that exactly two of her eyes got downright indigo during the proceedings. The lady figured that 25 gee's from the Cab, or \$12,500 per shiner, would even things up.

wear five battle participation stars and have more than two years overseas duty.

New Contender



New York — Pert songstress Bettie Mays figures she can climb into the fight ring if Joe Louis can climb into the entertainment ring. Of course, Bettie is going along with Joe on his one-nighter junket—all of which adds up to a nice press agent's scheme. Joe's package show opens in Kansas City Dec. 30.

CHICAGO BAND BRIEFS

Ho hum! Chicago's a great town for music these days. I think I read that someplace. Anyway—there's Ted Weems, Sherman Hayes, Eddie Oliver, Florian ZaBach, Chuck Foster, Eddie Howard, Bennie Strong and Jess Stacy at the leading spots. Quite an impressive array. But it ain't jazz!

Once Chicago was a town where musicians could find kicks any night in jamming; there were plenty of places and innumerable little combos of fine men who would get a kick from just blowing. But the union—Local 10, bless 'em—has changed all that. It's illegal to play for nothing. Jamming is immoral. It upsets the, ah, social and economic system.

The Hotel Sherman has Cab Calloway opening New Year's Eve, with Tony Pastor and George Paxton inked in to follow. Gene Krupa did an excellent job there, with a band that is steadily improving to the point of being as good as most people think it is. Leon Cox is leaving the band, possibly for Glen Gray. Cox is the one who blows the wild, exciting trombone. And Charlie Ventura is leaving soon to build his own band.

Lennie Tristano, coming out of a short and unexplained retirement, has interested Lee Konez in the idea of a quartet. Lee is the 17-year old altoist who plays such great jazz. . . . Drummer Don Chester and pianist Ralph Blank, both out of the service and into Tay Voyer's sextet at the Capitol. . . . Dave Bacall just out of the army, on W.B.B.M. as staff organist. . . . The Sultans of Swing, 13-piece mixed crew, take care of several of the week-end south side ballroom dances.

Harry Cool's fine band opens at the Oriental on the 20th for two weeks, follows with a two-week date at Lee 'n' Eddie's in Detroit.

Al Cava, violinist with several symphony bands, has a 14-piece dance band in rehearsal for local jobbing. There are some fine key men set, and a good book. . . . Jimmy Dale's band goes on a one-nighter binge to New York. . . . Sid Fisher band and pianist Mel Henke continue at Helsing's. . . . Ike Perkins quartet, with the fine bassist Quinn Wilson, are at the Music Box, on S. 63rd st. . . . Hilliard Brown's band now at Joe's DeLuxe and Eddie Mallory replaced Eddie Vinson at the Rhumboogie. . . . Still indefinite about Red Allen's combo returning to the Garrick.

George Ramsby, bassist just out of the navy, caught at the Celtic cafe of the Hotel Sherman, strolling with a couple of fem musicians. . . . All the hip musicians are wearing "Dizzy Gillespie" caps and blowing on a "re-bop" kick. And Wilson avenue becomes more frantic with musicians scurrying around for whatever jobs there are about.

Griff Williams, band officer at Great Lakes navy station, has been released and goes into the Palmer House Jan. 17th with a new band. . . . Tommy Port, baritone, stepped into some nice radio spots recently. . . . Mary Joyce joined Ray Pearl's crew at the Melody Mill as vocalist. . . . Howard Parker of Detroit has formed the Sherman-Parker agency, band booking office, here.

New WLW Cincy Crew is Excellent

Cincinnati—The new Keith Wilderson band at WLW here is about the best outfit the station has had. Crew is a smooth dish that is easy to digest after too much of the same old thing of late.

—Bud Ebel

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Notes BETWEEN THE Notes

By Mike Levin

From the way I have battered at both the Front and Backroom Boys, you will now quite properly want to know, just what should a musician be doing these days.

I think—that if we are ever to arrive at really worthwhile jazz, swing, dance music, or simply the collective name of the Stuff in this country, we will have to stop scuffling and realize certain facts.

Music is a business as well as an art. It is played to earn livings. Those men who do that have every right to do it—should be encouraged to do it. They should be encouraged to be what has been labeled "commercial"—because it means that their music is listenable for great groups of people.

But at the same time they should be encouraged to try to gradually improve their music so that the taste of large groups of people will improve as their music does.

This has happened—if you don't believe me, listen to dance records today and ten years ago—what a difference in simple things such as playing in tune, with balanced choirs, steady tempos, and other purely technical data. Improvement there is not even arguable—and certainly a tremendous stride when you are trying to get a whole country music-conscious.

I saw *Hangover Square* sometime ago. The Bernard Herrmann score included long sections of a modernistic piano concerto that while a little flowery, would have been received in stony boredom ten years ago. These are things you can't laugh off—and they are the product of men who are trying to gear themselves to what most people want—and then to stay just a little ahead of it.

Take an example of a man who went too far ahead—Red Norvo with his big band in '41. A beauty, but its reed arrangements and every bit of its conception were a little too far out of the ordinary stream. So the band was a monetary failure and Red accomplished nothing because he had been too far along. He had wanted to make a living and experiment at the same time—and they just don't work out.

I hope you will grant my point that having good, progressive, commercial music is necessary for the development of music as a whole—but does that mean things like Red's wonderful band can never be attempted?

Wise Words



Hollywood—Leonard Sues, young trumpet playing maestro of the Eddie Cantor show, gets a few pointers from his boss after signing a five-year pact that will soon place him in the spotlight. Whatever Eddie is telling young Sues, it isn't how to play trumpet—that he can do quite well enough now.

Platter Stirs Memories Of 'Ol' Tom Cat of Keys'

by JERE COFFEY

"Merry Christmas to you, Jere—and Happy New Year. But lay off the tequila." When the Yuletide season rolled around this month, these words, coming out of our record player, brought back memories of a lump to our throat, too. For the words came from the mouth of Bob Zurke, the pounding Pole, and were on the last discs he ever made.

Two months before he died, the "Ol' Tom Cat of the Keys" tossed a couple of shots in his middle and said, "Well, how about making those platters." That was the way we'll always remember Zurke. A quick snort, a few numbers on the piano—"Anything you say, man," comes out of the dim past. He always did a reasonable favor for a friend, which may explain why he had so many of them.

Private Wax Session

So from the Hollywood "Hangover Club," where the little guy with the mustache played every night but Tuesday, we trudged over to Glen Wallich's Music City on that December afternoon two years ago. The occasion was the fulfilling of an earlier request for some private waxings for our collection.

For 20 minutes, the filmtown recording studio rocked with samples of the best Zurke had to offer: *Tea for Two*, *Honky Tonk Train*, *Yancy Special*, *Little Rock Getaway*. The piano was a little out of tune, Bob said, "otherwise the wax would groove better." But in spite of the apology, plus the fact that critics said the

stubby fingers of the Dixie-land artist were not up to par, the numbers today sound as fine as the old Zurke when he transcribed with his own band and for Crosby.

On every recording during the private session, went a few words of comment, such as the reminder, "But lay off the tequila." That remark takes us back to those nights in a dingy Hollywood hotel where Zurke dropped into one of the rooms almost every night to play records and to just sit around and talk.

Hang Over, But Good

During one of the sessions, somebody proffered an ample supply of the south-of-the-border beverage. The venerable pounder of the 88's couldn't resist going whole-hog, which resulted in a head-ache of such proportions that he almost cancelled the following evening's stint at the Hangover Club. But Zurke was there next night. He never failed, even if too much barleycorn impeded a first-rate performance, and that was a nightly occurrence.

During the many early a.m. platter sessions which Zurke often attended, he liked to listen to some odd discs in our collection—odd if you didn't know the real man. He often asked for Thornhill numbers—a diametrically opposed style. He went for Ravel's *Daphnis and Chloe*,

spinning the suite more than a half dozen times. Some of the better Hines and Waller were his favorites in the jazz realm, together with anything with the Dixieland flavor.

Tom Cat Loved Fats

His affinity for Waller probably harks back to the Windy City days, when both Zurke and the great Fats played in the same neighborhood. Bob remarked many times about the kicks he got from playing duo-piano after hours with the immortal Fats. There was another strange mixture of style for you.

One of the outstanding items in our memory book is the time when Fats came to Hollywood to play his last engagement on this earth. As soon as we told Zurke that Waller was in town, (Zurke apparently didn't read the papers) the Dixieland artist almost quit his job to run over and see him.

When the pair met, it was just like a homecoming. The place was Waller's night spot, a small bar with room for an entertainer and some 30 customers. The room rang with exchanges of greeting.

"Sit down, boy, and put away yo' cash," said Fats, ordering refreshments like a good host.

"All I've got is good will," chorled Zurke.

Reunion in Hollywood

Until midnight the former Chicago buddies played, together and singly. Fats pounded and sang the original: *I Can't Give You Anything But Love*; Zurke responded with *How Come You Do Me Like You Do*, and his own *Honky Tonk*. Intermissions were

many for the sake of conversation.

Now they're both tuning up with Gabriel—probably the greatest deceased piano twosome of the century. Strange, that the Man With the Horn called both of them within two months after that noisy reunion—but strange things happen.

Zurke, for example, was a peculiar eccentric. He was proud of his early accomplishments before the Demon caused him to give up better things to solo in a tiny smoke-filled room. Yet he never made any effort to return to the better livelihood, although the opportunity was always present.

He liked to hear his own records. One outgrowth of that can be brought out in a rather humorous incident.

At intermission, Zurke used to drop a dime in the juke-box planted in the spot where he played. He always asked for his own disk of *Tea for Two*, or any available Zurke opus. The request in, he would dash over to the keyboard in time to accompany "himself." He got his kicks at such a performance, which was often repeated.

Life was tough for Bob Zurke—even if self-imposed—yet he always had a good word, a sly, good-natured grin for those who knew him. Both served as a mantle for inner thoughts which certainly were not the happy, self-contained realizations of a man who had found himself. But nobody could deny that he was a really right guy.

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Shaw Will Sign With New Firm

Los Angeles—Artie Shaw has confirmed rumors that he is about to sign with a well-known recording firm—reports say Musicraft though neither party will yet confirm—and that he will also hold an active interest in the company as a stockholder.

Shaw just last month scrapped his band and broke a connection of long standing with Victor. He spoke freely of the break, and minced no words in his criticism of Victor head Eli Oberstein:

"Musicians who want to do things of lasting value simply don't belong in companies that are run by men like Oberstein. And a lot of them are finding

it out—this isn't just my fight by any means!

"Oberstein told me what I should record, and how, despite that my contract clearly stated I was to have full authority. Why should I, or any bandleader who wants to do things that are worthy of respect from musicians and people who know good music, take orders from someone like Oberstein?"

Freddy Goodman New Reuss Trio Manager

Los Angeles—Freddie Goodman, former personal manager to Artie Shaw, has taken over guidance of newly-formed Allan Reuss Trio. The unit is currently doing the alternate stint to Harry James at the Meadowbrook.

Goodman says he has recording deal set for the Trio which will call for addition of girl singer.

LOS ANGELES BAND BRIEFS

Culver City's Meadowbrook, which has been operating four nights a week (Thursday through Sunday) is back on full time schedule with Dale Cross band holding down the stand on other shift. But the big play is on week-ends to catch Harry James and the Allan Reuss Trio. . . . Looks like James may take a vacation of several weeks upon closing at Meadowbrook (Dec. 23). The Horn has bought himself a ranch near here and wants to settle down to raising horses.

Alphonse Picou, the early-day jazz man, in L.A. for rest and va-

cation. He may join the Kid Ory band for a time if his health will permit . . . Reg Marshall Agency has signed all-gal band under Edna Williams, femme trumpet player formerly featured by Noble Sissle and Andy Kirk . . . Roy Milton jump combo doubling from Hollywood's Susy-Q to down town Finale club, after-hours spot.

Jack Stanley caught band assignment at Peggy Cleary's new niter, Talk 'O The Town. . . . Drummer Solly Lewis back on old job at Paris Inn following long Army stint with 81st Inf. (Wildcat) Div. band. Musicians in that outfit had full combat duties, went ashore with first invasion wave on several occasions, played concerts between battles.

Notings Today

Dorothy (Mrs. Ross) Russell of Tempo Music Shop, who had been expecting the stork, put a Dizzy Gillespie disc on turn-table for customer. After a few bars of

Dizzy's horn she exclaimed, "That did it!", rushed to hospital to welcome Erica, seven lbs., 12 oz. . . . Bill Hendrix, who has been spotted as featured vocalist from time to time on Judy Canova, Ginny Simms and other big time air shows, is a press agent attached to A. L. Rackin Associates office . . . Nich Cochran, whose combo plays at Hotel Hayward's Rhythm Room, is featuring Joe Rushton, bass sax man extraordinary formerly with Heidt, Goodman et al.

Leon Mojica, veteran coast bandleader, is now manager of the Colony House, Sunset "Strip" swankery. . . . Arthur Babich (Schirmer's music dept.) is conducting series of L.A. County band concerts every Sunday afternoon in Plaza Park. . . . Bob Shimp, ex-captain-pilot, whose combat feats earned him many commendations, and who now heads combo at Hotel Adams, Phoenix, will make LIFE soon in series mag is doing on hotel supper rooms.

Jess Kirkpatrick, former Chi radio announcer now doing character role on Beulah airshow from here, is renewing old acquaintances in music business around town. Jess played drums for years with the famous old Earl Burnett band at Biltmore hotel . . . Paul Neighbors, former Hollywood bandleader, home after long stint in China with the CBI theater band at Kunming, preparing to organize new band.

Behind the Bandstand

A local hotel, patronized almost exclusively by traveling bandsmen, has issued edict banning smoking of marihuana in the elevators.

Alvino Rey At LA Ballroom

Los Angeles—Alvino Rey, recently discharged from the Navy, lost no time in organizing a new and unusual band which is slated to open at the Casino Gardens here on December 14.

The new band features a brass section of six trumpets and four trombones. Arrangers Billy May and Deane Kincaid worked out the interesting new voicing for the brass choir. Balance of the unit, a number of whom were drawn from the Artie Shaw dissolved unit, will consist of five saxes, piano, drums and bass. Rey will of course be featured on guitar.

Rey's personal manager is Art Thorsen, who has held that position with several well known bandsmen. Steve Hardin will direct the publicity campaign. MCA holds the contract.

Tony Martin Returns

Los Angeles—Singer Tony Martin, an army sergeant on duty in the far east, will be back in Hollywood by Christmas.

Movie Leads



Hollywood — The busy Mr. Andy Russell goes over the script of his forthcoming movie with lovely young Bonita Granville. And Bonita, who used to play those brat parts in the movies, has grown up to be a much more intriguing young lady. Andy is featured in the new film, Breakfast in Hollywood. Many of his tunes have been recorded for Capitol.

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WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS



By Charlie Emge

The best thing we can say of *George White's Scandals* is that Gene Krupa's fans should not be disappointed in the amount of footage devoted to him and his band, even though much of it is Hollywood humdrum (hey, a pun!). The one new twist in the archaic back-stage formula on which the "story" is hung (the writers should have been) is that the band is in the pit instead of on the stage.

However, Krupa himself is the main attraction in the picture's "production number," a sequence in which he performs on six tympani (*Bolero in the Jungle*). We were with Gene during the shooting of some of this and we recall that it was a murderous thing to synchronize with the play-back. Charlie Ventura and other solo stars get good shots in the band numbers. The Trio was passed up—and on that we hereby deliver one large, black look at RKO.

Ethel Smith takes Liza for a ride on her organ, splattering the old favorite with thousands of notes per square bar but not rendering it entirely unrecognizable. She also shares a samba or something with Krupa. It's all harmless fun, anyway.

A bright spot in the picture is supplied by Rose Murphy (Hilda) who not only provides her neat little routine at the piano but looks like a promising discovery as a character actress.

Lot Lingo

Return of Manny Klein to MGM staff ork gives that lot three ace trumpet men on contract. The others are Rafael Mendez and Clyde Hurley—and rumor has it that three star trumpet players is too many for any one sound stage. . . . Title of Charles R. Rogers' heavy budget musical featuring the Dorsey Brothers has been changed from *My Brother Leads a Band to The Fabulous Dorseys* (don't ask why!). . . . Boris Morros, who has turned the management of his fast-growing platter firm (ARA) over to his son, Dick, while he devotes himself to his movie company, is searching for a talented "unknown" to play the role of Beethoven in *My Immortal Beloved*.

Alfred Newman, 20th Century-Fox music chief, has been elected to position on Motion Picture Academy music board held by the late Jerome Kern. . . . Harpo Marx has recorded an original version of the Second Hungarian Rhapsody as one of his musical contributions to the forthcoming Marx Brothers feature, *Adventure in Casa Blanca*. Chico has recorded two piano specialties, *Beer Barrel Polka* and *Moonlight Cocktail*.

Republic's *Concerto*, with \$85,000 worth of sound-track recorded by Arthur Rubinstein (Rachmaninoff's compositions), will be released under the new title of *I've Always Loved You* (note to Producer Borzage: Why not just call it *Always*? No charge for this suggestion here, but you'd better see Irving Berlin). . . . Speaking of that picture reminds us that the entire piano scoring was done first by Ignace Hilberg, an able Hollywood pianist. The idea of using a "name star" from the concert field occurred to Borzage later, so he called in Rubinstein and the job was done over again at a cost of nearly \$100,000.

New Rhythm Sides For Home Jam Bashes

Los Angeles—Neely Plumb has formed a new firm to put out home accompaniment records for students of jam-style under Rhythm records label. Stan Wrightsman, piano; Georgie Van Eps, guitar; Nick Fatool, drums; and Phil Stephens, bass were used for the first platters. General Music Corp. distributes and there will be future releases.

Wasn't Their Music The Guy Disliked, But—



George Moffett (left) and Hal McIntyre

New York—If you were a bandleader going around playing your tunes and making a joint jump here and there—and a guy started chasing you with a baseball bat,—and finished up by blasting away at your noggin with a shot gun,—the very least you'd deduce from it would be that he didn't like your music.

Hal McIntyre says that isn't so at all, however. Harold is the boy who, just a few days back, had the things enumerated in paragraph one above happen to him, and he should know. His music, he says, or the quality of it, had nothing to do with the attempt on his life.

But leave us start from the beginning. We have the word of George Evans that the chronological summation of these untoward events herewith presented is the truth, the w.t., and n.b.t.t. Hal and his crew were on their way to Columbus, Ohio from Indianapolis when they stopped at a likely spot for some chow. During the course of the meal George Moffett, the band manager had what is described as a "routine quarrel" with one of the sidemen. By this it is not meant that it is routine for Moffett to quarrel with sidemen, but that quarrels in bands are routine.

Anyway, while they were having their friendly little hassle, the manager of the restaurant somehow became involved in the trouble. This worthy, being something of a baseball fan, promptly grabbed a Louisville slugger and took a home run swipe at Moffett. Fortunately, he didn't connect solid, or Moffett would have wound up in the center field bleachers. As it was, he landed in the local pill foundry where some fancy tatting was performed on his skull.

Shotgun Coming Up

McIntyre meanwhile had started for the angered restaurateur, who, figuring by this time that the shillelagh was kid stuff, grabbed a 12-gauge shotgun which he kept on hand for just such an emergency. He aimed it in the general direction of Hal, and the place today needs no air-cooling system at all, at all. The holes in the roof will do very



Hollywood, BRIGHT LIGHTS: Lionel Hampton's new book, *Swing* is due on the stalls this month. . . . Dennis Day expects to be back in civvies in February. . . . That crash you heard on the Abbott-Costello Airer, was just Will Osborne falling into the drum. . . . Jolly Coburn has been excused, honorably, of course, from his navy lieutenant commander job. . . . Lou Busch is 88ing for Freddie Martin while Freddie's regular is east. Twenty years ago Busch and Martin

nicely. Luckily nary a pellet hit the bandleader, and the gen-darmes arrived at this point for the purpose of hauling the angry caterer off to the dungeon. Which they forthwith did.

That's all there was to it. But come to think of it, that boy really was angry.

played in a trio together back in Great Neck.

ARC LIGHTS:—The Gershwin estate has a two-foot stack of George's unpublished works and 20th has bought enough for their *Three Little Girls in Blue* pic and have hired Ira to lyric 'em. . . . The 3 Dinnings have been signed for three musicals at Columbia. . . . Columbia will do one of those psychological horror movies, *The Chant of the Voodoo*. Action takes place in New Orleans and centers around an 88er.

LOVE LIGHTS: Lina Romay and Dean Murphy have resumed. . . . Jimmy McHugh and Phyllis Pablos are sparring again. . . . Frank Parker's estranged Hilda Ferguson may wed Dick Foran. . . . Jasha Heifetz is living at the Bevilhills Hotel and his about to be ex, is living at Balboa.

Connie Haines has cooled toward Bob de Haven and is currently Dick Gray-ing. . . . Cugat's wife, Carmen, has gone the peroxide route—and is a better contrast now for his dark toupee. . . . Dave Rose has his peepers on Ursula MacGowan. . . . Diana Lynn is finding out why the dames all swoon over Bob Walk-er.



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diggin' the discs with DON

First records of the Gerald Wilson band have reached the office—six sides in all, they more than prove the excellence of this colored aggregation. Wilson, ex-Lunceford trumpet man and arranger, has scored some excellent originals and several Otis Rene tunes for Excelsior. Results are fine.

There are two excellent vocals by Sarah Vaughn, one with Dizzy Gillespie's unit on *Lover Man*, another on a particularly beautiful Stuff Smith tune. Sarah is certainly one of the rising "greats" on the vocal horizon. . . . And another sepiu vocal star, from whom plenty is heard this month and with the promise of much more later, is Billy Samuels. Billy has his own trio, working around Chicago with much comment—his present recording is

It Might Help!

New York—Tim Marks, the noted drummer, has an idea that manuscript paper should be printed in red, blue and green.

"Then, at least," said Marks before making a break for it, "we might get some colorful arrangements."

with the Cats 'N Jammers and none the less worthy.

Swing

GERALD WILSON

Moon Rise
Synthetic Joe

Just One of Those Things
Just Give Me a Man

Top of the Hill
Puerto Rican Breakdown
Excelsior Records

This is the young west coast band that has caused terrific reaction among the comparative few who have really heard the band. Arrangements and solo trumpet passages are by the leader, an ex-Lunceford star, and both brilliant. The band is clean, hard-hitting. Sections are smooth working outfits. Tunes used here are all originals—the jump numbers (*Synthetic* and *Puerto*) are by Wilson; the others by Otis Rene, head of the Excelsior firm. They're all excellent, the *Puerto Breakdown* particularly. Betty Hoche vocals on *Give Me a Man*, Pat Kay on *Moon Rise* and Dick Gray on *Those Things* and *Top*.

STUFF SMITH TRIO
WITH SARAH VAUGHN

Time and Again
Is Is

Musica 337

Time and Again is an exceptionally beautiful and haunting melody and excellent lyrics both

reminiscent of *These Foolish Things*. Original by Stuff, who has turned out some very fine material, it could well become the hit. Sarah's clear, wonderful, simple phrasing compliments the moody tune, and Stuff fills backgrounds in a beautiful manner. Trio also provides vocal help. *Is Is* showcases Stuff's violin, piano and bass ably support. The hip vocal by Stuff and the trio is clever. But the first side is it!

IKE QUEBEC

Jim Dawgs
I. Q. Blues

Savoy 570

Both sides naturally feature the leader's excellent tenor, in good if not great form here. Johnny Guarneri comes through nicely, as always, with this brilliant pianist. Bill DeArango has an excellent chorus on *Dawgs*, typical of the flashy guitar work he has shown on 52nd st., yet not fully exhibiting the excellent musician he really is. Milt Hinton supplies fine bass work and J. C. Heard is the drummer.

DIZZY GILLESPIE

Lover Man
Shaw 'Nuff

Cauld 1002

Shaw 'Nuff is another of Dizzy Gillespie-Charlie Parker abandoned ensemble sides, with solos by both and pianist Al Haig in the now familiar and rather over-exhibitionistic style. There's a lot to this style—it's exciting

Treble Talent



New York—Attractive Anna-mary Dickey, Met Opera soprano, is now a regular star of the Sunday night Star Theater, with tenor James Melton and the Lyn Murray Singers. Annamary is just one of the reasons for the eye-appealing streamlining of their stars and singers.

and has plenty of musical worth, yet for lasting worth must rid itself of much that now clutters its true value. Dizzy's and Charlie's solos are both excellent in many ways, yet still too acrobatic and sensationalistic to be expressive in the true sense of good swing. *Lover Man* has a great Sarah Vaughn vocal, with wonderful backgrounds. Sarah's work, again, is clean and well-phrased, with nice feeling and understanding of the lyrics.

BILL SAMUELS WITH THE CATS 'N JAMMERS

I Cover the Waterfront
Jockey Blues

Mercury Records

Baritone Bill Samuels makes the most impressive vocal debut in many a week with his work on each of these sides—first a particularly fine standard, the sec-

Artie Shaw Hires Rival Clary Player

Los Angeles—Artie Shaw wrote his own finale to the hubbub growing out of his asserted jealousy of the ability of the young clarinet player, Mahlon Clark. During his last week at the Meadowbrook Shaw took a night off and hired Clark out of his own pocket to front the band during his absence.

The Clark-Shaw controversy started when Clark was fired from the Meadowbrook after working one night with Paul Martin's alternate band. Clark's friends claimed the orders came from Shaw. Later evidence indicated the demand for Clark's dismissal came from MCA.

Frank Chase To L. A.

Los Angeles—Frank Chase, well known in New York as saxophone player and teacher, is now located permanently in this city. Chase plans to open teaching studios in Hollywood this month and will go into radio field here when he secures union clearance.

Gordon McRae On CBS

New York—Gordon McRae, who once sang with Horace Heidt and who got star billing on CBS when he filled the vacancy created by Sinatra's selection to head the *Hit Parade*, has been released and was handed an afternoon shot by the network.

and a typical double-meaning sepiu blues tune. His voice has perhaps an over-effected Eckstine style, but as such has exceptional commercial possibilities and finds itself well adaptable to blues or ballad singing. It's particularly rich and expressive. Cats 'n Jammers supply instrumental backing with good electric guitar bits and bass and piano. Both sides are exceptional small group recordings. And let's hear more of Mr. Samuels—particularly with his own, fine trio. (Modulate to Page 11)



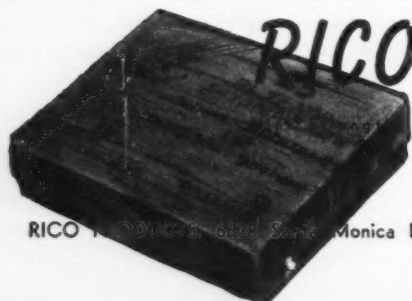
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Jazz Live by Jax

Capitol's fourth and final History of Jazz album is now available. This Modern Age, intended to represent today's hot music and succeeding almost completely. Contemporary jazz as such is only ten years old, but it has actually been in the making since 1895. Its roots go as deep as the New Orleans and Dixieland of fifty years back, and it stems also from the Chicago and New York styles which originated twenty-five years ago.

Its first flowering came with Harlem and Ellingtonia and Kansas City in 1925, another outgrowth being the small Negro jam-bands of 1930. Swing by large arranged white orchestras burst forth around 1935, while the music of Negro trios came along permanently about 1940. All these factors, except New Orleans, Dixieland, Chicago, and New York, figure prominently in This Modern Age.

Tries To Encompass All

Consequently this set (CE 19) attempts to encompass them all, omitting of course the given exceptions along with folksong, blues, and boogie. Thus there are no vocals here, and every side but the jam version of *I'm Through With Love* is thoroughly orchestrated and well rehearsed.

This Modern Age gives more or less adequate hints of the ten most significant organizations in the development of current swing: Fletcher Henderson by Coleman Hawkins' *Hollywood Stampedee* and McKinney's *Cotton Pickers* by Benny Carter's *Love For Sale* (Harlem), Duke Ellington by Bobby Sherwood's *In The Dark* and Jimmie Lunceford by Stan Kenton's *Balboa Bash* (Ellingtonia), Bennie Moten by Jay McShann's *Moten Swing* and Count Basie by Jay McShann's *Sunny Side Of The Street* (Kansas City), Benny Goodman by Billy Butterfield's *Lady Be Good* and Bob Crosby by Eddie Miller's *Monday Date* (Swing), Chocolate Dandies by Coleman Hawkins' *Through With Love* and Art Tatum by King Cole's *Jumpin' At Capitol* (Small-Band Jam and Trio Swing).

The three best compositions are undoubtedly Beiderbecke's, *Moten's*, and *Hines*. The latter, scored by Matlock and performed by Miller, makes for the finest disc.

Other Disc Releases

Although Capitol overlooks the recent comeback of New Orleans in the persons of bandleaders Ory and Johnson, the present Dixieland and Chicago work of such men as LaVere and Hodes, and the sustained efforts on the part of blues-singers like Markham and Johnson, the smaller firms are quite aware that these important forces still operate effectively in producing the jazz of today.

Just released are two of the greatest hot records in history—Kid Ory's *Maryland* and *Didn't He Ramble* on Crescent 3, 1919 and *Down Home Rag* on Crescent 4; two of the finest white-jazz platters

Boogie Cavalcade Grips Kaycee



Kansas City—Several of the foremost boogie woogie artists were presented in a huge "Cavalcade of Boogie Woogie" at the Municipal and here last month before 4,200 wild Kaycee jazz fans. Team of Ammons and Johnson were featured, along with Julia Lee and Joshua Johnson, local stars, and drummer Baby Lovitt. Gatemouth Moore, blues shouter, and Tommy Douglas band were also presented. Show was announced by Eddie Clark of KCKN and had a 50-minute air shot over that station.

since 1930—Charlie LaVere's *Blue Lou* and *Can't We Talk It Over* on Jump 5, *Exactly Like You* and *If I Had You* on Jump 6; and one of the best blues couplings of this decade—Pigmeat Markham's *How Long Blues* and *Blues Before Sunrise* on Blue Note 48.

Ory and LaVere

The three traditional marches and the classic rag by Ory feature magnificent ensemble playing, with the individual merits subordinate but evenly displayed. Highlights on *Ramble* include Ory's vocal and Carey's trumpet lead, on *Down Home* solos by clarinetist Howard and the leader's trombone, on 1919 the trio chorus by Howard and Ory and pianist Wilson, on *Maryland* the rhythm backing of guitarist Scott and bassist Garland and drummer Hall.

The four standards by LaVere's group, conversely, contain wonderful ensemble work but concentrate upon superb solo spots. Lou is bassist Shapiro's side, with clarinetist Matlock and trumpeter Mackay

coming in for brief bits; Talk is Mackey's side, as Matlock, guitarist Van Eps, and saxophonist Rushton add their best; Exactly is Matlock's side, VanEps, trumpeter May, trombonist Yuki, and pianist LaVere providing the extra punch; If is everybody's side, on which VanEps, Matlock, LaVere, and Yuki all take turns. O'Brien's trombone dominates the ensembles in the first two numbers, while Fatoof's drums propel the rhythm section with unusual urgency throughout the last two tunes.

Markham is Incredible

Mesheux's trumpet, Williams' trombone, Smith's piano, Shirley's guitar, Crosby's bass, and Benford's drums furnish Markham a perfect accompaniment on two of the most beautiful blues the late LeRoy Carr ever wrote. Markham himself is incredible!

BEST TUNES of ALL by Jax

When the Sun Goes Down

This is another great blues number by the late LeRoy Carr, who was a fine singer and an even finer composer. Count Basie, who helped to popularize Carr's *How Long Blues*, also was the first to recognize the unusual merits of this particular tune. He waxed it as a piano solo on Decca 2498, a superb disc full of restraint and even understatement. The only vocal version is Libby Holman's on Decca 18305, with Josh White's magnificent guitar as an accompaniment. It is a surprisingly good platter all the way, spoiled only by the breaks in tempo which Libby permits herself, thinking perhaps to achieve a more effective and emphatic delivery. The song is ideal for either piano or vocal, and I feel sure that others will soon see fit to cut it. Josh himself would undoubtedly do a great job!

Musicraft Signs Moore To Pact

Los Angeles—Phil Moore announced that he has signed a new recording pact with Musicraft under which he will wax several of his own compositions with a 40-pc. ork.

The Phil Moore Four cut their first platters for Musicraft in New York before the leader left for a vacation here. Combo opens at the Rivera theater, St. Louis, Dec. 21 for a three-week stand.

Pop Music Emphasis For Holiday Radio

New York—Radio is emphasis on popular music during the holidays is indicated by the added airing of bands from Newark's Terrace Room, with Benny Goodman and other top flight leaders to broadcast in the 11:30 P.M. (EST) spot. Other orchestras now heard in the 11:30 time spot on other days are: Ellington, from the Zanzibar on Mondays; Woody Herman from the "400" on Tuesdays and Sammy Kaye from the Meadowbrook on Wednesdays.

Bix Inspires Jazz Cinema

Hollywood—*Young Man With a Horn*, the Dorothy Baker novel conceded to be the finest literary treatment of a jazz subject, and which has been batted around Hollywood by many movie makers, is now definitely set for screen production.

Preliminary screen treatment is being written by Les Koenig, young writer well known in jazz circles. Actual shooting is planned for early next year under the independent production team of Milton Sperling and Joseph Bernhardt for Warner's.

Producers are searching for an unknown to star in the pic, playing the role of a trumpet player inspired by the life of Bix Beiderbecke. It was possible a musician would be selected.

Story will be changed, but—according to Sperling—only to sustain motion picture treatment. Main essence of the book will be kept. No musical assignments had been made at press time.

Down Beat covers the music news from coast to coast—and is read around the world.

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Finds Army Band Conditions Are Bad

American army band conditions are deplorable, according to Edwin Franco Goldman, dean of American bandmasters who returned early this month to New York from Japan, where he conducted a series of concerts in the Eighth Army area of occupation. Dr. Goldman suggested five major changes which, in his opinion, are necessary to give the American army the finest bands in the world.

First: All army bandmasters should be commissioned.

Dr. Goldman points out that bandmasters in other armies are commissioned, and that it is almost impossible for American bandmasters to associate with those from other armies because of the difference in rank. "A fine music scholar cannot be expected to be satisfied with limited promotion," he said.

Second: Bands should be increased in size to at least 45 pieces.

"The bands are too small now," he stated. "They should be built up and be given a regular table of organization. Even worse are the conditions under which many of the men play. I've seen musicians come in from digging and loading details. Such work will ruin their hands."

"There is a deplorable lack of interest in the bands. We ran into one outfit where the band had not played for three months. I was never so disappointed in my life. It will take those men six months to get back into shape again!"

Third: Adequate instruments should be supplied.

Says Dr. Goldman: "It's terrible to see bands which can't obtain oboes or baritone clarinets. They need those instruments. We certainly can't have fine bands unless all such instruments are made available."

Fourth: Better musicians are needed.

"Many of the men can't even hold an instrument properly," states the doctor. "We found that many fine musicians were put into radar sections because their sense of rhythm gave them good scores on their code tests. I know that radar is vitally important but that's no reason to ignore the bands so completely."

Fifth: Dance bands should have a separate table of organization.

Dr. Goldman contends that band musicians should not be used in dance orchestras, and that a musician cannot play both types of music consistently without impairing his

playing. "I met a couple of bandmasters who became pinocchio champions because their bands played so many dance engagements they had nothing to do but play cards," he added.

American army bands suffer by comparison with those of other armies, according to the New York bandmaster, who says, "The English band is the pride of the regiment, for example, and the best band I heard overseas was a 100 piece Filipino organization. Their instruments were not very good, but they had time and opportunity to play together every day."

Crowded Field Makes Butch Change Plans

New York—Butch Stone cancelled his plans for the present to organize his own band and will remain with Les Brown for an indefinite period. Stone, who is a mainstay in the Brown sax section and featured scat vocalist, decided the field was becoming too crowded with new bands at this time to make the venture. Brown opens at the Pennsylvania hotel here Dec. 17.

Benny Payne Back

New York—Benny Payne says he's done enough traveling for a while, and for the time being he's staying at home. Payne, back in circulation and clivies again after a stretch in the army, played piano for Cab Calloway prior to his induction. Pianist is doing some writing and arranging for his old boss.

Jim Saunders Weds

New York—Jimmy Saunders, Charlie Spivak vocalist, married Rita Daigle here November 29. Miss Daigle appeared on the cover of Life Magazine a few weeks ago and has been named Miss Rheingold for 1946.

Musicians Off the Record



Miami Beach—Wally Kinnan, air force 2nd Lt., former Jimmy Dorsey and Ben Bernie trumpeter, shows where his hand played last. Wally, who bailed out of his B-17 to be taken prisoner, organized a 15-piece jazz band in a German POW camp. Jam sessions were a great morale booster and entertainment feature for the prisoners. Instruments, obtained one by one through Geneva through the help of the YMCA, helped set up the band after the boys sweated out their horns for six long months.

Severe Critic



New York—Perry Como, in the sound engineers' control room at the Victor studios, listens to the playback of his latest recording. Tune is probably from Perry's first starring picture, *Doll Face*, which explains the severely serious look on the popular singer's face.

Strictly Kernel



New York—Elizabeth Herbert hits the notes as Mutual's Ted Cott, of *So You Think You Know Music* show points them out. How Ted in that corny get-up can get Lizz to produce those pear-shaped tones is beyond comprehension.

Air Wedding On Coast

Los Angeles—Marriage ceremony tied Vic Davis, pianist with Tex Tyler's rustic rhythm combo, and Ruby Morgan, vocalist with same outfit, was staged on bandstand at Dave Ming's 97th Street Corral on night of Nov. 27 with entire event going on air via remote pick-up to Station KMPC.



"She's the most popular vocalist in the band business—too bad she can't sing!"

CHORDS AND DISCORDS

Out With The Truth!

Toronto, Canada

To the Editors:

Please, Beat, don't be so naive! Your November 15th *Diggin' the Discs* has in the James review of *I Can't Begin To Tell You*, quote: "... Ruth Haag's simple and attractive vocal ... period." No mention that Ruth Haag is of course Betty Ruth Grable, otherwise known as Harry Haag James' wife. Why the Columbia execs choose to mystify it all, I don't know.

Johnny A. Burns.

A Fan In Texas Too

Brownwood, Texas

To the Editors:

I agree with the person who wrote you a letter saying that you shouldn't consider everyone a "Mickey" because they don't like the hot bands that you plug. Appreciated your frankness in also publishing the crack Lombardo made about he doesn't care what they call him as long as he makes the money he does. How many of your hot bands can equal it?

Burton Kemp.

Wake Up Leaders!

Oakland, California

To the Editors:

Like other Woody Herman fans I am at a loss of words to express how terrific Herman is. I've heard all of Woody's air shows and all I can say is "Woody keep up the good work."

If bands like Dorsey and James would only wake up and make some more good stuff like Dorsey's *Well Git It* and James' *Feet Draggin' Blues* they would get somewhere. I don't think Dorsey is completely gone yet because he has recorded a fine record quite recently called *That's It*. But poor Harry is completely lost. When I sit down and listen to his *Cross Country Jump* and *Carnival* I tear my hair out in disgust.

I don't see why the bands that were once tops and are now so filled with commercialism don't sit up and take notice to the terrific Herman Band, and do the same.

Irvin Hansen

RAGTIME MARCHES ON

NEW NUMBERS

MILLER—A son, Alan, to Mr. and Mrs. Nate Miller, recently in Paterson, N. J. Father is baritone saxist with Johnny Long's orchestra.

NAGEI—A son, Frederic Rand, to Mr. and Mrs. Freddy Nagei, Nov. 16, in Hollywood, Cal. Father is former orchestra leader, recently released from the army.

WIGGINS—A son, Charles Edwin, to Mr. and Mrs. Eddie Wiggins, recently, in Chicago. Father is leader of combo at the Brass Rail in Chicago.

REISS—A son, Kenneth Dan, to Mr. and Mrs. Sandy Reiss, recently, in Brooklyn, N. Y. Mother is former Helen Lasky, band secretary.

POWELL—A daughter, Vickie, to Mr. and Mrs. Emil Powell, Nov. 24, in Tulsa, Okla. Father is bass player with Sonny Dunham band.

JONES—Thomas Randolph, son, to Tommy, ex-AAF Sgt., and Mrs. Carol Jones, Nov. 25. Father plays trumpet with Kay Kyser, heads own band at Hollywood Palladium Monday nights.

TIED NOTES

BLOCK-WEIDER—Sandy Block, Tommy Dorsey bassist, to Lee Weider, Dec. 2, in New York.

DARCY-QUINET—Johnny Darcy, Art Mooney vocalist, to Evelyn Quinet, Nov. 25, in New York.

KOVEN-GRATZ—Jake Koven, former Claude Thornhill trumpeter, recently discharged from the army after touring with *This Is The Army*, Nov. 25, in New York.

DETREAU-CARLSON—Theodore Detreault, jazz promoter in Providence, R. I., to Hazel Carlson, Nov. 10, in Providence, R. I.

DOWNEY-ECKHOUSE—Wallace Downey, music publisher, artist's personal manager and South American authority for ASCAP, Nov. 21, in New York.

DAVIS-MORGAN—Vic Davis, pianist with Tex Tyler, and Ruby Morgan, vocalist with same outfit, Nov. 27 in Los Angeles. SAUNDERS-DAIGLE—Jimmy Saunders, Spivak vocalist, and Rita Daigle, cover model, in New York City Nov. 29.

FINAL BAR

BREEN—Benita Breen, nee Mary Louise Breen, 25, former Ted Weems, vocalist, Nov. 13, in Chicago.

Miller Memorial Band

San Francisco, California

To the Editors:

We of Fleet Hospital number 111 are hoping that Jerry Gray will consider taking over the original Glenn Miller band with Ray Eberle and Tex Beneke and the Modernaires. For although Glenn Miller is gone, his fans will remember him and would like to keep his name alive with the forming of the old Miller band going under the name of The Glenn Miller Memorial band with the original members.

The Crew

Diggin' the Discs—Don

(Jumped from Page 8)

Dance

LES BROWN

Come to Baby, Do You Won't Be Satisfied
Columbia 36884

Excellent vocals by Doris Day, arrangements well tailored to the brilliant commercial sound of the Brown band, and tasty and interesting Ted Nash tenor solos make these two sides completely listenable and better than even the high Les Brown average for Dance stuff. Though far from a jazz kick, and not particularly on a creative drive, the band still should be commended for its taste, brilliant musicianship. Through excellent dance music such as this, used as a basis, the tastes and conceptions of the average icky can be developed.

RAY NOBLE

It Might As Well Be Spring
The Moon and Empty Arms
Columbia 36893

Noble is famous for his first American band—the all-star group with Bradley, Miller, Spivak, etc.—and since has been noted for little beyond that of a radio bandleader-stooge and stereotyped studio band. It's easy to overlook his recordings—but to do so would be to miss more excellent, tasteful and rich dance music. The Rachmaninoff Concerto tune, *The Moon*, is effectively and beautifully arranged and played. There's excellent trombone and rich treatment of strings. Both sides have pleasant vocals by Roy Lansen. Another of the too-rare examples of what can be done with a good studio band.

VAUGHN MONROE

Let It Snow
When the Sandman Rides the Trail
Victor 20-1759

Mentionable only because the band comes on well in the very few spots the leader permits. Otherwise, as on all Monroe discs, it's all vocals—if you want to call 'em that. Norton Sisters

Brown Adds Service Men

New York—Eddie Sherr, baritone saxist, who was a member of Les Brown's band before entering the navy, was recently discharged from Great Lakes and has resumed with Brown. Nick Riviello was the second member on the sax section, to exit for a returning service man. Alto saxist George Weidner left during Brown's stay at the Capitol theater here when Steve Madrick returned.

Music Figures Join Interests

Cleveland—Two of the leading figures in the town's pre-war music circles have combined interests with their release recently from the armed forces.

Clint Noble, ork leader and indie booker, is back in the booking biz and has for his star attraction the band of Vince Pattle, once northern Ohio's leading young swing band leader. Pattle, with MCA before, will start with about a ten-piece outfit, enlarge when better musicians are available. He expects to concentrate on local jobbing and will forsake the road.

—don

Clyde Lucas May Go Back On Society Kick

Providence—Clyde Lucas, listed to move into the Biltmore here Dec. 21 for a ten-day stretch, was anxiously awaiting his brother Lynn, soon to be out of the army. Boys are mulling idea of a society band.

struggle to overcome Vaughn's work, particularly not to my taste here. *Sandman* tune is another nursery rhyme—ouch! Typical corny material that Monroe delights in waxing.

Vocal

GINGER SNAPS

Juke Box Joe
The Gang That Sang Heart of My Heart
Victor 20-1758

Three gals and a guy are helped along on the Joe side by a clever tune, on the reverse completely submerged under the load of a listless and irrelevant number. Each member of the quartet tries to liven up the first side with vocal solos. The group, far from exceptional and with little personality, can't make it. Jimmy Mundy and band accompanies.

ELLA MAE MORSE

Buzz Me
Rip Van Winkle
Capitol 226

Her first sides in some time, Ella Mae returns in a manner that reckons well for her continued success. Tunes well suited

Quiz Fizz!

New York—Know your lyrics? Can you name the tunes from this quiz?

1. *She's footsteps that you hear down the hall. What's her name?*
2. *There'll be old friends to greet us on a famous street. What street?*
3. *She's sore and locking the door and for the eager beaver there's no more what? These are from a new kind of quiz introduced in the current *Woman's Home Companion*. Feature is called *Looking for Lyrics*. If you don't know the answers, we won't help you. Serves you right for getting involved in a quiz.*

to her styling and a good studio band under Billy May's direction helps. *Buzz Me* manages to be both hip, in the familiar blues pattern, and commercial. *Rip jumps*, has both clever lyrics and melody. Smart work in choosing tunes makes a good voice more effective—as these sides well illustrate. Too affected at times, Ella Mae's great at others.

KING COLE TRIO

Come to Baby, Do Frim Fram Sauce
Capitol 224

Nat and his cohorts have slipped into a set pattern that has partially destroyed the effectiveness of many of their recent platter offerings. Even Nat's work sounds over done and uninspired. One trouble possibly lies in the similarity of so many of their recent tunes. One thing can't be denied—even in a now obvious pattern the group is still musically superb, and none can cut Oscar Moore's guitar work. The trio isn't lagging individually, or even musically, only as a group.

EVELYN KNIGHT AND THE JESTERS

Chickery Chick
Let Him Go, Let Him Tarry
Decca 18725

Let Him Go, an unusual tune that well fits Miss Knight's Maxine Sullivan-styled voice and delivery has no harm done to it with this version. I still much prefer other vocal groups to the Jester's odd-tuned blending for this type work. *Chick* is the corny novelty that is, as a result, so popular. Only Anita O'Day has

failed to find herself submerged in the weird phrases. Bob Haggart's very un-Dixieland studio band provides musical accompaniment.

PIED PIPERS

Aren't You Glad You're Young
In the Middle of May
Capitol 225

Combination of the Pied Pipers, Paul Weston's ork and two good tunes well adapted bring results pleasing to most ears. June Hut-ton's work supplies the high spots, the outfit's work is smooth and clever and backgrounds are unobtrusively good. *May* is the type tune the Pipers do so well, and make seem so much better than the tune actually is.

FOUR BLUES

The Blues Can Jump
When the Old Gang's Back on the Corner
De Luxe 1004

This fine septa group features good electric guitar with bass and piano instrumental bits. There's a good beat on the blues side, on which the outfit proves their point in the title of the tune; while the reverse at least has good harmonic blending and nice vocal quality. Baritone is pleasing.

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Orleans Jazz Greats A Real Who's Who

BY JOHN LUCAS

(First in a series)

Although the history of the Crescent City's finest bands has been told and retold and the story of her best individual musicians has also been repeated time and again, there has been no effort to trace the development of New Orleans jazz instrument by instrument or man by man.

Very briefly I have attempted to do so here, scarcely more than in outline, taking into account the steps by which the various soloists led up to the very greatest and then carried on to the present. In order to accomplish this I started by arbitrarily naming the top men, those who represent the highest point reached on each instrument, those who seem ideal for both ensemble and solo work.

For the New Orleans style proper, or Negro jazz, I would choose Armstrong on trumpet,

Ory on trombone, Bechet on clarinet, Morton on piano, Johnson on guitar, Foster on bass, and Dodds on drums. From among white jazzmen, the pioneers of the Dixieland style, I should select cornetist Hardy, trombonist Brunis, clarinetist Rappolo, pianist Ragas, guitarist LaMare, bassist Brown, and drummer Bauduc.

Buddy Bolden First

During the thirty years preceding the first World War the most popular Negro bands in

New Orleans were the Excelsior, the Onward, Olympia, Superior, Peerless, Tuxedo, Creole, and the Eagle. Her first great Negro bandleader, Buddy Bolden, organized his group around 1894. A quarter century later Bob Lyons, the last of the Crescent City's chief black leaders, got together his earliest band. In between Bolden and Lyons came John Robichaux, Henry Allen, Richard M. Jones, Kid Ory, and Armand J. Piron.

The greatest white organizer and director, Jack Laine, began at the same time as Bolden. The last important white group was already established at the Halfway House when Lyons got under way. In the meantime four famous white bands had left New Orleans, Tom Brown's and the New Orleans Rhythm Kings for Chicago, the Original Dixieland Jazz Band and the Louisiana Five for New York. Each of the men I discuss below, over a hundred and sixty in all, played with one or more of these twenty-two major New Orleans orchestras.

Trumpet and Cornet Greats

In New Orleans or Dixieland jazz—as in their successors, the Chicago and New York styles—

two brasses are generally employed. A trumpet or cornet leads the entire ensemble, enunciating the basic themes and supplying the main melodic variations. The trombone, usually slide but occasionally valve, plays harmony to the trumpet's lead and provides considerable rhythmic support in addition to a foundation for the melody. Thus the two horns complement each other, often producing counterpoint of a rather intricate nature. As with every instrument in the jazzband, the brasses may be used as solo voices but fulfill their function most perfectly as a part of the whole. The further a musician departs from his traditional place in the ensemble, the further he withdraws from this type jazz. The jazzmen from New Orleans must therefore be judged first on their group work, only secondly on their solo ability.

Some two dozen colored trumpeters have made history in New Orleans. There were the legitimate or straight men, known first for their work in march bands and later for their lead playing in dance orchestras, but never for elaborate improvisation of any sort. Foremost among brass band cornetists were

Henry Allen, Sr. and Oscar (Papa) Celestin, while Emmanuel Perez and Sidney Desvigne were famous for blowing straight-forward, pretty melody.

Buddy to Louis

A much hotter group of cornet players followed Buddy (Kid) Bolden, number one in New Orleans' great line of musical kings. Willie (Bunk) Johnson played with Bolden, then came Buddy Petit, and there was also the all but forgotten Peter Boccage. The second king, Freddie Keppard, took much from Bolden and created much more of his own. Among his disciples should be listed Natty Dominique, as well as Johnny Dunn and Johnny (Sugar) Smith.

Joe (King) Oliver, the next in succession, borrowed from both Bolden and Keppard yet finally originated a brand new style. His greatest rival was Mutt (Papa) Carey, his chief followers Tommy Ladnier and Guy Kelly. The fourth and current king, Louis (Satchmo) Armstrong, learned nothing from Bolden and little from Keppard but a lot from Oliver and from Johnson. Bunk also taught Louis' three great friends, Henry (Kid) Renna and Louis (Shots) Madison and Ernest (Punch) Miller, all of whom still today play very like the early Armstrong.

Some New Horns

Although no one has come along to take Satchmo's place, four more good trumpeters have appeared: Joe (Wooden) Nicholas, Lee Collins, Avery (Kid) Howard, and Henry (Red) Allen, Jr. Nicholas, an early devotee of Bunk and Buddy, is a fabulous New Orleans character with whose work only a few are at all familiar. Collins, for some time brought along by Oliver, plays now far more in an Armstrong vein. Howard also plays somewhat after the fashion of Louis, much as Allen used to. Red has changed so much in the last fifteen years that now he can readily be recognized as the true prototype of Roy Eldridge and his cohorts.

It took a Bolden and a Keppard and an Oliver, a Johnson and a Carey and a Ladnier, to produce an Armstrong. Nothing much has been added to the New Orleans trumpet since Louis, principally because not much could be added and still be good.

White Cornetists

New Orleans produced a dozen noted white cornetists too, Dixieland men who helped shape the jazz trumpet that was to culminate in Beiderbecke and Berigan. The legendary Lawrence Vega of Jack Laine's band was followed by Dominic LaRocca of the Original Dixieland Jazz Band and by the less known but equally gifted Johnny DeTroit.

Then came three of the five famous Brunies brothers, Abbie who led the group at the Halfway House in New Orleans, Merritt who fronted the band at Friar's Inn in Chicago, and Richard. Next there was Paul Mares, who took Abbie's place when the New Orleans Rhythm Kings went north to Chicago.

Emmett Hardy, who succeeded Mares with the Rhythm Kings and died at twenty-two after a two-year lay-off, was from all reports the greatest of all. Since his death Joseph (Wingy) Manone and Joseph (Sharkey) Bonano have led all the rest, including the two Prima brothers of whom Leon is the better and Louis the better-known. Drummer Monk Hazel and bassist George Hartman have even played some Dixieland trumpet on the side, but all maintain that no one has ever approached Hardy in tone and imagination.

(Next issue: New Orleans trombonists and clarinet men.)

It's Too True

New York—On a musical exam in a public school, one young hipster turned in the following: If a child has a defective vocal organ take him to a doctor and have it out.

To which a doodling teacher unconsciously added: Or leave it in and get the brat a sponsor.

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MAKERS OF QUALITY BAND INSTRUMENTS

Mexico Has Varied, But Good Tramists

By JOSEPH RAYMOND

More than ever before, the pulse of American jazz beats and throbs with greater intensity and enthusiasm in the stream of Mexico's music. No nation has ever been so flatteringly greedy for musical modes and ideas as our own good musical neighbors south of the Rio Grande, the *músicos mexicanos*, have been for our own developments in the United States.

This is partly due to Mexico's geographic proximity to us, and partly, if not largely, due to the fact that this generation of dance musicians has something solid, sincere, and satisfying to offer. Even the most reserved and stoic classicists have been known to get down on all fours and sniff approvingly of our present American school of jazz. Mexico's musicians' attitude is not at all surprising.

Jazz Bands Improve

In recent years some fairly nice jazz orchestras have been formed in México, which were at the first experimental and in many cases poor imitations, nothing more. But they improved by leaps and bounds. Jazz music from an orchestral point of view has already been described in previous *Down Beat* articles from México.

The present point of view is to take up jazz musicians instrumentally and give a sketchy picture of some of the best in the land.

The present solo use of the trombone has been developed only in recent years in México. Formerly, as recently as the late thirties, the trombone was essentially a rhythmic instrument. But *poco a poco* the músicos in this country began to give the trombone a melodic role in the dance band and in the last few years they have followed the example of other countries in making it a solo instrument. Five years ago many trombonists here had never heard of Tommy Dorsey or Jack Teagarden! Today, when a Mexican *trombonista* mentions these names, his voice is tremulously charged with awe and respect.

Seven Good Ones

Outstanding in the trombone realm of México are the following músicos: Ray Montoya, Ramón Márquez, Lucio Sandoval, Fidel Cervantes, Rafael Martínez, Ramón Vargas, and Cleofas Peña. Each one of these has several outstanding characteristics worth mentioning.

Ray Montoya is one of the very tops, noted for his fine execution which is just about perfect. Weak point is his tone, which on occasions I have heard to be on the rough side. Compensation is his

superior technique, which provides a good medium for his excellent feeling for our kind of music.

Ramón Márquez is worth listening to because of his melodic refinement, tone color, and his elasticity of style, which makes him a fine unit man. Don Ramón, who comes from a large musical family, is a good composer and ranks well among México's arrangers.

Has Fresh Ideas

Lucio Sandoval belongs high up on the list because of his fresh and original ideas. His attack is good, and with a tone almost equal to Márquez', Sandoval gets off with some laudable stuff that marks him as one of the leading personalities in his field.

Fidel Cervantes is respected in his profession because he is a fine improviser and has a clearly inventive musical imagination. He is held back from higher heights because of certain clumsy phrases he not infrequently uses in his playing. His musical *amigos* feel that one day he will eradicate these flaws from his playing, since, they say, he is aware of his minor defects.

Rafael Martínez shows possibilities of cleaning up his tone which has detained his progress considerably, because of its lack

Everybody's Air-minded But Vido, It Seems!



Chicago—Everyone in the Stan Kenton band enjoyed their first cross-country airplane hop in army transports recently—though tenorman Vido Musso, looking very unhappy here, insisted that air travel wasn't for him and after the first leg of the journey,

from Chicago to Kansas City, decided to follow the band on by train. June Christy, band's hip singer, is on the left, with Kenton partly obscured, behind her. Bassist Eddie Safranski is in the back.

of purity, and may very likely become one of the top trombonists in this country.

Ramón Vargas when he is at his best gives a fine impression of being the complete trombonist. Unfortunately his style is flighty and variable. At times I have heard him perform brilliantly and about as good as any name bandman could give in the United States. At other times I have heard him play coldly and indifferently, as though music were just another labor in this world.

Cleofas Peña has an admirable tone, a touching vibrato, and a fairly clean execution. He is not adaptable to the really fervid jive and his improvisations are not quite so sending as his *paisano's*, Fidel Cervantes. Once he gets the idea, he gives the impression of sincerity of purpose. When I hear Peña at work with

his heart pump, I am reminded that in music the conception of idea is the really creative and difficult part of it. But withal, Peña's solos have feeling.

Other trombonists in México worth watching are: Próspero Rojas, Tomás García, Adolfo Magallanes, Rodolfo Alatorre. These músicos have been quick in assimilating the jazz feeling.

Gleason Book Due

Ralph J. Gleason, ex-Jazz Information associate editor and contributor to *Down Beat*, is finishing up a jazz book for spring publication by Duell, Sloan and Pierce. Written in collaboration with Edward Rice, Jr., the book will be a documentary history of jazz in pictures. Tentative title is: *The Jazz Story*.

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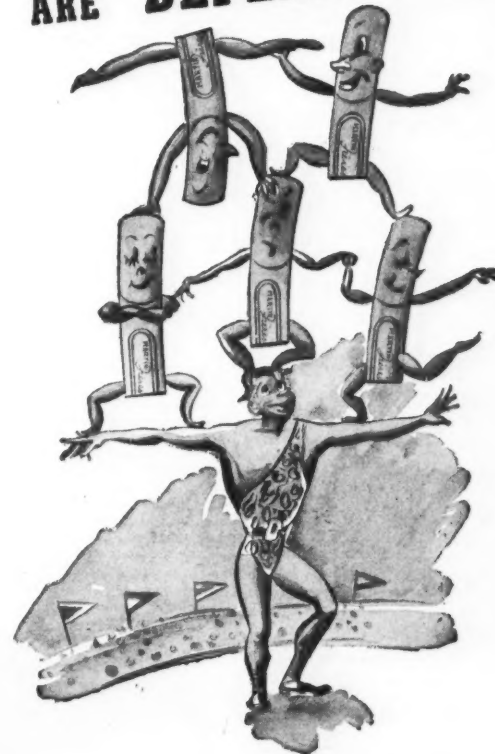
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Own Double



Hollywood—Movie stars are noted for their musical brilliance—thanks to the right sound track dubbed in and a good musical stand-in. But lovely Diana Lynn doesn't confine her talents to Hollywood's famous (or infamous?) dubbing-in process. Besides being one of the more promising young actresses around Flickerville, Diana is an accomplished pianist and an excellent singer. A combination that should keep her busy between pictures and radio—which is just what happens, we're told!

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THE HOT BOX

By GEORGE HOEFER, Jr.

Willie "Bunk" Johnson had a younger brother who also played cornet, according to Richard M. Jones. Jones was recalling the band that played in "Fewclothes" Cabaret in the Storyville district of New Orleans around 1913. Bunk's younger brother's name was Joe Johnson and he followed Freddie Keppard into the group which also included Jones on piano, Zue Robertson (trombone), Jean Vean (drums) and Sidney Bechet and Jimmie Noone on clarinet.

Joe Johnson read music well and played the blues in the legendary Buddy Bolden style. He had a lighter tone than did his brother and was a good executor. Joe played in all the brass bands around during those early days.

Wine, women and song became too fast for the younger Johnson and in 1915 he died of TB at the age of twenty-six after spending nine years in the music business.

George Baxtram writes from Japan that he has found some fairly good records in Nipponese record shops. He found seven Ellington classics, a couple Trumbauer sides and an Armstrong on French Parlophone in an obscure little

hole-in-the-wall shop in Hakodate, Hokkaido. The records sell for 2.5 yen or about nineteen cents each.

Collector Ed Hartwell back from overseas advises additional information on the Princeton Triangle Jazz Band written up in the *Hot Box* April 1, 1942. He has located a third record on Columbia Personal 63-P (John Church Co.) *Indian Moon* (170024) and *Broke Again* (170025).

Irving L. Jacobs writes in regards to the item appearing in the Nov. 1 column on Ellington's recording of *Dinah Lou* (1200-2). The master was not issued and the tune was recorded on January 1, 1936 for Brunswick not in 1926. Jacobs also advises that three Englishmen—Charles Fox, Eric Tonks and Jeff Aleam are preparing an Ellington Discography.

Paul Mares has opened a Creole Kitchen on the far north side in Chicago on Bryn Mawr Avenue. Chickens and ribs are delivered to apartments.

Also on Bryn Mawr can be found Chet Roble's Trio featuring Boyce Brown-alto and Sammy Aron-bass.

Bud Jacobson and His Chicago Hot Club Orchestra recorded for Bob Thiele's Signature label recently with Bud-clar. and ten., Pat Pettison-bass, Boyce Brown-alto, Mel Grant-piano, William Stapleton-cornet, Lew Finnerty-drums, and Dick McPartland-guitar. Four sides were waxed: *Muskrat Ramble*, *When Irish Eyes Are Smiling*, *Indiana* and *Hot Club Blues*.

Terrell Moxdorf recently un-

Kenton & Kress Dig Arrangement



Hollywood—Stan Kenton, currently keeping the movie colony up late with his brilliant modernistic music, goes over one of his typical arrangements in the Capitol recording studios with guitarist Carl Kress. Carl has taken up studio directing, and has backed various Capitol vocal stars on several sides lately.

earthed Merritt Brunies and His Friar's Inn Orchestra on Autograph 624 playing *Clarinet Marmalade* (817) and *Flag That Train* (793).

Collector's Catalogue: Vivian J. Hyman c/o 12 Brantwood Rd., Broughton Park, Salford, Lancashire, England. Chief interests are Ellington, Chicago style and boogie woogie.

Harold W. Mills, 10 Luttrell Ave., Toronto 13, Ontario, Canada. Goodman, Lunceford, Ellington, Armstrong and Basie.

Tony Pirak, 1014 6th St., Anacortes, Washington. Paul Whiteman Victors.

Kids Get Their Chance On Screen

Los Angeles—Looks like boom times for musical prodigies in movie town. Frank ("Sugar Child") Robinson, six-year-old boogie woogie exponent, is now definitely set for spot in the MGM picture *No Leave, No Love*, and into the same picture goes Joey Preston, nine-year old

drummer.

Preston was originally scheduled for a part in the Monogram picture *High School Kids*, script of which was doctored to make a place for him, but now the same spot has been re-written again and into it goes six-year-old pianist Dickie Hall, who made his concert debut at the age of three and who will give out with Chopin's *Minute Waltz*.

Prima Vacations In Native N. O.

New York—Louis Prima and his band were scheduled for their first vacation in some years at the conclusion of their Boston Theater engagement. Prima figured to close Boston (6) and leave immediately for his native New Orleans for Christmas with his people.

Strictly incidental to Louie's Yule at his own hearth was the fact that his seven nags were quartered at the New Orleans track and figured to start running almost any minute.

Ray Anthony Plans For Civilian Band

Los Angeles—Back in this country to be discharged from the service after a successful tour of the Pacific, where his navy band was generally acclaimed the best service unit in that theater, trumpeter Ray Anthony will begin rehearsals of his new 19-piece civilian band soon after the first of the new year. Several of the musicians from the navy band and most of the fine book will be used.

The Anthony band is the first service-built unit of any stature to announce intentions to continue into the post-war band-scramble. Glenn Miller and Sam Donohue bands were known previously, Anthony only as a Miller and JD sideman.

The Anthony band, stationed for several months at the Royal Hawaiian hotel in Honolulu and at Midway, has also returned to this country with all but a half dozen men released from service. Others, including the leader, expect discharge papers within another month.

The civilian band will consist of five trumpets, five saxes, four rhythm, four trombones and a French horn. Two singers will be used. As in the navy unit, several outstanding Cleveland musicians will be in the lineup. Band might or might not start from there as it's Ray's home town, where his following is outstanding.

Small Units Improve Capitol Jazz Scene

Washington, D. C.—The jazz scene in the capitol city has greatly improved during the past few months with the beginning of a policy of bringing small jazz combos to the city by the Brown Derby, a local nightery. In recent weeks the Derby has featured such greats as Sidney Bechet, Art Tatum, Dizzie Gillespie and Slam Stewart.

The Derby must be satisfied with the response they are getting, for they have tentative plans to bring in the King Cole Trio, Louis Jordan, Roy Eldridge and the boogie team of Albert Ammons and Pete Johnson in the near future.



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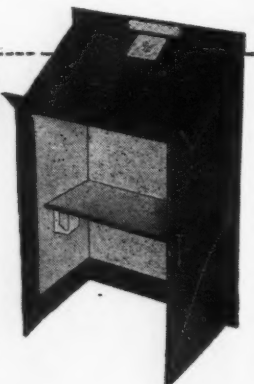
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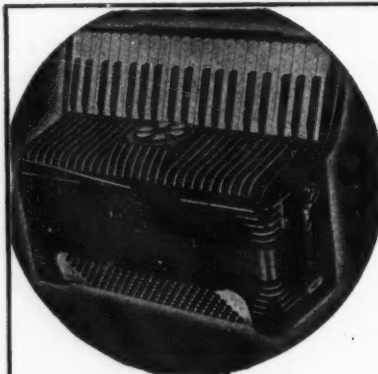
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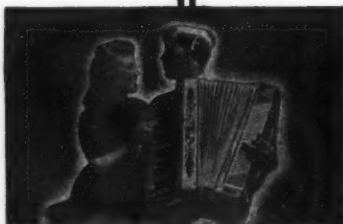


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Author Is Severest Critic Of 'Le Jazz Hot'

By GORDON DARRAH

France—Hugues Panassie admits that *Le Jazz Hot* was, in many ways, one of the worst books that he has ever read.

"When I wrote my first book, I thought I knew enough about jazz to do a good job, but I found that there were many

things I did not know. After all, at that time, I had been studying jazz for only about six years, and between 1928 and 1934 there were pitifully few things published about jazz to use for reference or guidance. Naturally, some of my evaluations in that volume were later seen to be incorrect or distorted because there were so many outstanding musicians whose work had not been brought to light and who remained in obscurity for several years after publication of the book. In *Le Jazz Hot* I tried to readjust some of those evaluations and to give more proper credit to musicians, such as Bechet and Jelly-Roll Morton, to mention but two, whose true stature in jazz became widely apparent only after my book was out."

Panassie continued actively in his jazz pursuits during the war, in fact there has been some discussion as to whether or not he was guilty of at least semi-collaboration with the Germans. He did have, for a short time, a recorded program of jazz records, which, though under German auspices, still furthered the cause of jazz.

Though spreading of jazz during the occupation was difficult, some jazz was heard in France on the short-wave and, since the arrival of the Allies, from A.F.N. broadcasts easily picked up by most French home radios. In this way Panassie has been able to hear some examples of the "new" jazz, which he admits to liking.

"I may be criticized by the old-timers because I like much modern jazz music, but the reverse may as easily apply," he continued, "because I still like New Or-

leans style the best of all and feel that Louis, when he is in good form, is a better trumpeter than any of the modern horn-men."

Panassie continues to be active in French jazz circles, and has even recorded a half-hour program, in English, on the Ladnier-Mesrow sessions, to be broadcast over B.B.C. in October. He is contemplating another visit to America, but the still unsettled conditions throughout Europe preclude making any real plans in that direction. Meanwhile he is trying to arrange the publication of the several books he wrote during the occupation, and as records arrive from England and the states, he gradually is catching up on the kicks he couldn't get "while the Boche were here."

Monroe First Band For New Philly Promoter

Philadelphia—Vaughn Monroe played his first ballroom date in town on Dec. 7 with George Wiley promoting the Pearl Harbor Victory Celebration. Wiley, a former trumpet blower for name outfits who just returned here after a sojourn in the Windy City as a promoter, is the first to try a name band this season.

Dance idea is hot and plenty of ballrooms are flourishing with six day per week schedule. Wiley plans to hold monthly dances with top names supplying the music at the Broadwood Hotel Ballroom.

Road To Fame



London, England—A youngster definitely going places in England is 19-year old Paddie O'Neil. Appearing at present at the Palladium, Miss O'Neil is also the emcee on *Navy Mixture*, number one British navy program. She's been heard in America on the *Atlantic Spotlight* show.

Philly Swingfans Get Jazz A-Plenty

Philadelphia—Swingfans are having more jazz thrown their way within the current six week period than they've had in the last six years. Jazz concert idea, as a result, will either be a permanent item at the Academy of Music here or be milked dry. Fans are asked to shell out \$3.30 per ticket at the top, and that may be a lot of moo for swing music, which they can get at a cheaper figure at odd intervals in the Earle theater or bars around town.

Mort Casway, operator of the

London's Hip Crowd Enjoy Jazz Sessions

London, England—Eddie Condon's Jazz Sessions in New York, relayed over A.F.N. stations in Europe, have done more than anything to get London swing fans into the jam session spirit. Realizing this, famed orchestra leader and now theatrical impresario Jack Hylton has sponsored a series of Sunday jam sessions to be held at his Adelphi theater in the Strand.

Head man and organizer of these shows, which are run on the same lines as Condon's sessions, is guitarist Sid Gross, still awaiting his discharge from the R.A.F., who manages to attend to the organizing when service duties, now almost negligible, permit him.

Cream of Britain's jazzmen are booked for these shows which usually run for three hours. British poll winners like trumpet star Kenny Baker, Britain's Harry James and a musician who impressed the late Glenn Miller more than any other, drummer Jack Parnell, now a member of Toots Camarata's studio orchestra and formerly one of the leaders of the Lewis-Parnell Jazz-

men, trumpet-bandleader Leslie "Jiver" Hutchinson, of Britain's leading-sepia band and star musicians from the R.A.F. Squadronaires, Geraldo, and the night clubs form various jam groups throughout the afternoon to entertain the packed house of fans.

Jazz concerts usually fail in London since they always seem to lack the power to impress, but these shows, originally booked as a series of four and now running indefinitely, have succeeded in supplying the British and American forces fans with what they want.

Jack Hylton is still trying to get government permission for Django Rhinhardt to enter the country, and says that this may not be very far distant since he has already tentatively booked him and Stephan Grappelly for four concerts. Sid Gross also confided that feelers are going out to bring Louis Armstrong over in the new year.

—Stuart S. Allen

Busy Claire



Hollywood—Popular on the coast, and now vocalizing with Nick Cochrane's band at the Rhythm room of the Hotel Hayward is Claire V. Bartlett. The lass keeps busy with classes at U.S.C. She has also had several radio spots and managed, among all this, to tour Alaskan bases recently with the Hollywood Victory Committee.

Music Village, and Sarah Langton will present a jazz concert series. Their opening program was held last week and drew crowds with Art Tatum, Dizzy Gillespie and Coleman Hawkins as top names.

The Jazz Festival Society is another new organization which has located in one of the town's top office buildings. Roy Mitchell is prexy of the society, which is an outgrowth of the former Philadelphia Hot Club. Concerts are presented Sunday afternoons in the Academy of Music foyer with Sammy Price at the piano and as emcee; Jeff Butler at the trumpet and Milton Mezzrow on clarinet.

Bob (disc jockey of WIP) Horn and Nate (Downbeat jam spot) Segall had their third concert this year at the Academy on December 14 with Red Norvo and Slam Stewart headlining. Segall and Horn opened their program in Harrisburg on December 13 to test the jazz draw out of town in case the idea is done to death in Philadelphia.

Reese DuFree, vet race dance promoter, brings Duke Ellington's band in to the Academy on January 1.

Cincy Niteries Add Names

Cincinnati—Castle Farms, as much of a land mark here as the Court House, is going nightly now with the purchase of the spot by a Louisville group. First band to come in was Dean Hudson.

Other Class A spots have inaugurated traveling band policies, with Don McGrane into the Beverly Hills Country Club and Will Humber at the Lookout House. . . Other bands are town: Herman Rafalo at the Cat and Fiddle, Fats Frady at Beck's, Mickey Katz replacing Deke Mofett at the Glenn Rendezvous, Sammy Leeds at the Primrose club. . . Set for long runs are Ray Kleemeyer at the Gibson hotel and Burt Farber at the Netherland Plaza. —Bud Ebel

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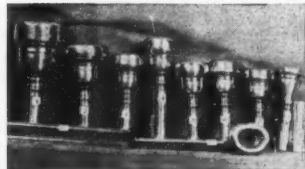
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Digging way back for an oldie, Lincoln Music is reviving *He May Be Your Man (But He Comes To See Me Sometime)*, written by Lemuel Fowler. Tune was introduced by Sophie Tucker over twenty years ago. . . . The new Dinah Shore recording, *But I Did*, written by Al Jacobs and Joe Meyer, is on the Remick list. . . . Another tune recorded by Dinah Shore, *As Long As I Live*, is being pushed by Witmark. Tune was penned by Max Steiner and Charlie Tobias.

Forster Music's newest release is *When My Baby Is By My Side*, by Vic Knight and Ted Klages. . . . Santly-Joy is currently working on *Oh! What It Seemed To Be*, composed by Frankie Carle, Bennie Benjamin and George Weiss. Tune has been recorded by Frank Sinatra, Frankie Carle, Charlie Spivak, Dick Haymes and Helen Forrest, and George Paxton. . . . *Harriett*, a western novelty by Paul Cunningham and Abel Baer, is Broadway Music's latest. . . . Newcomer on the Miller list is *I Don't Care If I Never Go To Bed*, by Al Hoffman, Milton Drake and Jerry Livingston.

Give Me The Simple Life, from the 20th Century film of the same

Not Afeard



New York—This is the lass—Rosalyn Tureck, well-known pianist and Bach specialist—who startled a group of Juilliard students recently by naming Art Tatum and Earl Hines as two of the greatest artists extant in the keyboard world.

name, is Triangle Music's newest. Penned by Harry Ruby and Rube Bloom, tune has been recorded by Bing Crosby, Jimmy Dorsey, Benny Goodman and Sammy Kaye. *Carnival*, by Harry Warren, set to lyrics by Bob Russell, is also on Triangle's list. . . . Starlight recently released *Blue*, by Abner Silver and Nick and Charles Kenny. . . . Art Kassel's new tune, *All I Do Is Wantcha*, is current with Bregman, Vocco and Conn.

Harriett Smith is working on the

Name Musicians Get Garbage Detail

New York—Word drifting back here from the Philippines, of interest to musical circles because musicians are involved, indicates that a small hassle between officers and enlisted men on Leyte may develop into a major investigation.

Involved in the original dispute were several musicians remembered back here, among them F. A. (Tinkle) Klang, E. Riznyk, J. E. Schroeder and R. B. Rose, all of whom had done stints with name bands. Tangle started when the men, who are awaiting shipment home, declined to play for an officers' dance, despite the special inducement of five pesos (\$2.50, roughly). "Standard" rate on the island, incidentally, for four or five hours work on the stand, is 10 pesos.

Men were transferred from the band (formerly fronted by Dave

score from *Are You With It for Crawford Music. Tunes are Here I Go Again and This Is My Beloved*. . . . Paul Nero has written a Fiddler's Handbook, which Carl Fischer is publishing. . . . Are These Really Mine, by Sunny Skylar, David Saxon and Robert Cook, is being plugged by Campbell-Porgie. Waxings have been made by Gene Krupa, Vaughn Monroe and Guy Lombardo.

Robbins has the score from 20th Century's pic, *Doll Face*, written by Hal Adamson and Jimmy McHugh. Tunes are *Chico*, *Chico (from Porto Rico)*, *Here Comes Heaven Again* and *Dig You Later (Hubba Hubba Hubba)*. Perry Como's recordings of the latter two are already in the juke boxes. . . . Irving Berlin's new ballad, *Everybody Knew But Me*, is currently receiving the attention of the Berlin staff. Tune has been recorded by Woody Herman, Dinah Shore, Helen Forrest and Louis Prima.

Stacy, once with Bob Crosby) the next morning. Affair might have ended then, as those things do, except that the four musicians were relegated to a permanent garbage disposal detail with the new unit, on recommendations from their former officers. And they and from the volume of mail, several thousand other GI's, got a little burned at the treatment.

The depot's post office had to handle sack after sack of mail, most of it addressed to Winchell, Pegler and Pearson. A congressman, in an answer to one of the musicians involved, promised some action on the matter, but at this writing the four were still engaged in digging garbage dumps.

Mask & Wig Club House Hunting

Philadelphia—The Mask and Wig Club of the U. of Pennsylvania is having difficulties getting a house for their annual shindig. The Penn group usually takes over the Erlanger but the house has switched to movies and Local 77 Musician's Union ruling says that if the Mask and Wig moves into the theater for a week, theater owners will still have to fork over cash for every week movies have been running for a standby band. The Union says a theater's gotta be this or that and theater owners have turned their backs on Penn group.

Harry Dobbs, maestro at the Latin Casino, has turned booker. He's now a partner in the Standard Theatrical Agency and will handle the music department. Al Orner, the drummer who is also a physiotherapist of note, is back with Sylvan Herman's band at the Barclay. . . . Howard Lanin shares the bandstand with Benny Goodman at the Purple Heart Ball this month. Local musicians are wondering who'll be picked to play clarinet with Lanin.



A group of musicians aboard the Carrier Lunga Point have probably traveled more nautical miles (100,000) and have seen more action than they did doing one nighters back in the states. The combo aboard included: Baer, trumpet; Talavera, piano; Stephenson, drums; Tapp, Miller and Pattie, guitars; Prindle, bass; and James Waer who played tenor sax and led the group.

The men gave their mates the much needed relaxation after every encounter with the enemy where they pitched in their battle stations along with the others. During the Jap suicide attack in the Sulu Sea the carrier was luckier than her sister ships which were sunk all around her. The concentrated gunfire from the Lunga Point caused the Jap Kamakazes to launch their lethal fish prematurely and so disrupted them that all torpedoes missed the ship. One plane shot down and intent on joining his jolly ancestors headed straight for the bridge where two of the above group of men were stationed. On fire from stem to stern, the ship exploded a few feet from the ship shearing off his right wing on impact with the bridge as he crossed from starboard to port and plunged into the sea. There were several casualties as the men extinguished the flames but all recovered quickly and were soon beating out their best for the crew.

The combo is still carrying on their double duty helping evacuate prisoners and Navy personnel out of Japan. When Uncle Sam gives the go sign, leader Waer intends to join the other five members of his family who also play saxophones. When all the boys were home the Waer family had an eighteen piece sax band.

Two guys with the Dick Jurgens Marine band are Pfc. Valentine, once first trumpeter with Charlie Spivak, and Pfc. Loring E. Gilmore who used to beat hides for Leo Reisman and Jacques Renard. . . . Art Drake, "The singing G. I.," is reported on his way back to the states. . . . Billy Mulberry's Marianas Islands band recently completed a tour of the islands with Gertrude Lawrence's U.S.O. show. . . . Sgt. Gordon Lee (Don) Tanner, formerly with Sonny Dunham's band, is stationed at Bolling Field, D. C. . . . Ex-Chicago bandleader, Hal Wallis, is stationed at McCloskey General Hospital at Temple, Texas.

. . . . Good word comes from overseas (Germany) about M/Sgt. Lester G. Patterson's 432nd Asf Band. . . . Sgt. James E. Arthur and Cpl. Maynard "Sunny" Baird are the only two surviving members of a team of bandmen who landed as stretcher bearers during the invasion and "Sunny" is mighty fine on the sion of Okinawa. Jim plays trumpet sax.

Blues Chaser



Asheville, N. C. — Formerly with Johnny Long and other bands, tall, blonde Helen O'Neal Ploesser stays in her home town here to chase away the blues for GI's. She entertains returned pow's here with her ballad interpretations and sings at nearby service hospitals. It's a busy, well-filled life.

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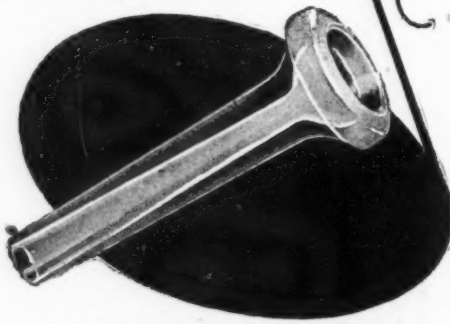
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16-Glen Miller's AAF Band	21
17-Hal McIntyre	20
18-Vaughn Monroe	20
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7-Woody Herman	292
8-Sammy Kaye	270
9-Guy Lombardo	203
10-Vaughn Monroe	177
11-Jimmy Dorsey	112
12-Glen Miller's AAF Band	91
13-Randy Brooks	97
14-Glen Gray	69
15-Stan Kenton	66
16-Freddy Martin	62
17-Artie Shaw	46
18-Benny Goodman	57
19-Gene Krupa	56
20-Frankie Carle	53
21-Lee Castle	50
22-Wayne King	50
23-Claude Thornhill	50
24-Jimmie Lunceford	46
25-Carmen Cavallaro	41
26-Jan Savitt	33
27-Boyd Raeburn	33
28-Ray Scott	30
29-George Paxton	28
30-Johnny Long	24
31-Kay Kyser	22
32-Charlie Barnet	22
33-Elliott Lawrence	22
34-Sonny Dunham	18
35-Shep Fields	15
36-Count Basie	15
37-Del Courtney	15
38-Russ Morgan	15

Small Combos (Instrumental)

1-King Cole	1502
2-Louis Jordan	715
3-Eddie Heywood	263
4-Three Suns	174
5-Les Paul	138
6-John Kirby	61
7-Red Allen	46
8-Phil Moore	44
9-Eddie Wiggins	26
10-Johnny Bolwell	26
11-Red Saunders	26
12-Honey Drippers	19
13-Joe Marsala	17
14-Art Van Damme	15

Small Combos (Vocal)

1-Pied Pipers	1168
2-Ink Spots	378
3-Milla Bros.	373
4-Andrew Sisters	260
5-Modernaires	253
6-Charloters	102
7-King Sisters	78
8-Sentimentalists	72
9-Delta Rhythm Boys	66
10-Golden Gate Quartet	60
11-Stardusters	57
12-Town Criers	54
13-Dinning Sisters	54
14-Merry Macs	51
15-Don Taylor	24
16-Nel Torne	19
17-C. Notes	18
18-Vagabonds	16

Male Singer (Not Band)

1-Bing Crosby	1264
2-Frank Sinatra	1114
3-Dick Haynes	423
4-Perry Como	322
5-Bob Eberly	181
6-Johnny Desmond	96
7-Andy Russell	95
8-Joe Turner	90
9-Jack Leonard	87
10-Johnny Mercer	50
11-Ray Eberly	26
12-Herb Jeffries	22
13-Dick Todd	16

Girl Singer (Not Band)

1-Joe Stafford	838
2-Billie Holiday	765
3-Dinah Shore	423
4-Peggy Lee	410
5-Helen Forrest	368
6-Ella Fitzgerald	241
7-Kitty Kallen	219
8-Martha Tilton	130
9-Mildred Bailey	107
10-Lena Horne	107
11-Margaret Whiting	87
12-Pearl Bailey	53
13-Kay Starr	50
14-Marion Hutton	46
15-Ginny Simms	44
16-Savannah Churchill	29
17-Connie Haines	29
18-Helen O'Connell	26
19-Joan Edwards	25
20-Mona Allen	24
21-Eugenie Baird	23
22-Monica Lewis	23
23-Thelma Carpenter	20
24-Frances Langford	20
25-Georgia Gibbs	19
26-Ella Mae Morse	18
27-Sarah Vaughn	17

King of Corn

1-Spike Jones	1941
2-Guy Lombardo	796
3-Harry James	384
4-Tommy Dorsey	199
5-Woody Herman	27
6-Clyde McCoy	25
7-Louis Prima	25
8-Kay Kyser	21
9-Korn Kobblers	17

Favorite Soloist

1-Benny Goodman	790
2-Harry James	291
3-Gene Krupa	266
4-Coleman Hawkins	223
5-Lionel Hampton	169
6-Tommy Dorsey	132
7-Art Tatum	118
8-Johnny Hodges	110
9-Woody Herman	104
10-Duke Ellington	89
11-Step Harte	67
12-Louis Armstrong	63
13-George Auld	62
14-Muggsy Spanier	61
15-Bill Harris	56
16-Artie Shaw	51
17-Lee Castle	51
18-Charlie Spivak	47
19-Charlie Barnet	46
20-Johnny Bothwell	36
21-Shed McWilliams	36
22-Slim Stewart	35
23-Frankie Carle	34
24-Stan Kenton	30
25-Lester Young	30
26-Buddy Rich	30
27-Bud Norton	27
28-Sonny Dunham	26
29-Louis Prima	26
30-Roy Eldridge	25
31-Dixie Gillespie	22
32-Rex Stewart	22
33-Carmen Cavallaro	19
34-Bobby Hackett	19
35-Nat Cole	18
36-Flip Phillips	18
37-Jack Leduc	18
38-Eddie Heywood	15

ALL-STAR BAND

Trumpet

1-Ziggy Elman	875
2-Charlie Shavers	443
3-Roy Eldridge	410
4-Rex Stewart	361
5-Pete Condoli	356
6-Jobey Hackett	261
7-Muggsy Spanier	169
8-Billy Butterfield	58
9-Buck Clayton	48
10-Cat Anderson	42
11-Harold Land	36
12-Max Kaminsky	34
13-Jimmy Zito	29
14-Buddy Childers	22
15-Neal Hefti	22
16-Ray Linn	16
17-Ray Wetzel	16
18-Joe Thomas	15

Trombone

1-Bill Harris	1221
2-J. C. Higginbotham	719
3-Lawrence Brown	493
4-Tommy Pederson	260
5-Lou McGarity	219
6-George Brown	181
7-Vic Dickerson	54
8-Tricky Sam Nanton	24
9-Jack Jenny	29
10-Dickie Wells	28
11-Sandy Williams	28
12-Miff Mole	24
13-Charlie Castaldo	19

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14-Juan Tizol	19
15-Jimmy Smith	17
16-Mickey Gayle	17
17-Dick Noel	16
18-Dick Belose	15

(none under 15 listed)

Alto Sax

1-Johnny Hodges	2414
2-Toots Mondello	517
3-Charlie Parker	56
4-Boots Mussilli	47
5-Herbie Fields	46
6-Don Sivall	33
7-Robert Romano	33
8-Les Robinson	22
9-Hymie Stelzer	22
10-Sam Marowitz	17
11-Gene Allen	15

(none under 15 listed)

Tenor Sax

1-Charlie Ventura	696
2-Flip Phillips	640
3-Lester Young	468
4-Corky Corcoran	315
5-Vido Musso	291
6-Fred Freeman	143
7-Al Sears	143
8-Ted Nash	78
9-Don Byas	67
10-Arnette Cobb	61
11-Shed McWilliams	36
12-Dave Matthews	27
13-Joe Thomas	26
14-Illinois Jacquet	25
15-Art Sanders	20
16-Don Leduc	18
17-Herbie Fields	15
18-Morty Lewis	15

(none under 15 listed)

Baritone Sax

1-Harry Carney	2191
2-Ernie Caceres	569
3-Skippy DeSoto	54
4-Earl Carruthers	54
5-Chuck Gentry	45
6-Teddy Lee	29
7-Chubby Silvers	21

(none under 15 listed)

Clarinet

1-Pee Wee Russell	808
2-Buddy De Franco	748
3-Barney Bigard	496
4-Herbie Fields	368
5-Irving Panola	252
6-Hank D'Amico	168
7-Jimmy Hamilton	133
8-Mahlon Clark	71
9-Buster Bailey	53
10-Heinie Beau	41
11-Johnny Mince	39
12-Peanuts Hucko	25
13-Jackie Daley	24
14-Seville Brown	20
15-Lats Daniels	20
16-Ernie Caceres	17

(none under 15 listed)

Piano

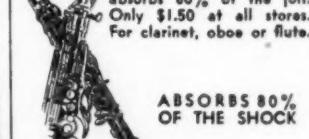
1-Mel Powell	791
2-Teddy Wilson	788
3-Art Tatum	477
4-Johnny Guarnieri	353
5-Ralph Burns	148
6-Dodo Marmarosa	107
7-Milt Hockett	89
8-Teddy Napoleon	83
9-Erroll Garner	80
10-Step Wharton	65
11-Arnold Ross	27
12-Joe Sullivan	27

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13-Joe Bushkin	25
14-Stanley Phillips	24
15-Dave Bowman	21
16-Milt Raskin	20
17-Billy Kyle	18
18-Lou Carter	16
19-Tut Soper	15
20-Bud Scott	15

(none under 15 listed)

Drums

1-Dave Tough	1483
2-Jo Jones	369
3-Cozy Cole	292
4-Sonny Greer	116
5-George Wettling	105
6-Bob Varney	34
7-Alvin Stoller	23
8-Phil Dooley	24
9-Ralph Collier	23
10-Specs Powell	16
11-Roy Harte	22
12-Karl Kiffe	22
13-Baby Dodds	20
14-Lou Fromm	18
15-J. C. Heard	17
16-Dick Shanahan	16
17-Vinny Owens	15
18-Maurice Purtill	15

(none under 15 listed)

Bass

1-Chubby Jackson	1088
2-Bobby Haggart	283
3-Oscar Pettiford	192
4-Eddie Safranek	172
5-Artie Bernstein	114
6-Junior Raglin	105
7-Sid Weiss	61
8-Emil Powell	61
9-Trigger Alpert	33
10-Harvey Woolsey	33
11-Jack Ponda	22

(none under 15 listed)

Guitar

1-Oscar Moore	1078
2-Dave Barbours	337
3-Remo Palmieri	203
4-Tiny Grimes	176
5-Billy Bauer	130
6-Mike Bryan	111
7-Teddy Walters	55

Ish Back With Kyser

Los Angeles—Ish Kabibble, actually Merwyn Bogue, rejoined Kay Kyser's troupe last month on his release from the army. He had served as overseas entertainer.

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- A**
Allen, Red (Onyx) NYC, nc
Armstrong, Louis (Paradise) Detroit, Clang, 12/19, t; (Howard) Wash., D. C., 12/25-31, t
Auld, Georgie (Royal) Baltimore, 12/25-31, t
- B**
Basie, Count (RKO) Boston, 12/20-26, t; (Apollo) NYC, 12/28-1/3, t
Brandwynne, Nat (Statler) Wash., D. C., b
Benson, Ray (Cleveland) Cleveland, h
Brooks, Randy (Roseland) NYC, b
Brown, Les (Pennsylvania) NYC, h
Bussie, Henry (Roosevelt) New Orleans, h
- C**
Calloway, Cab (Sherman) Chicago, Opng. 12/31, h
Carle, Frankie (Metropolitan) Providence, R. I., 12/27-1/2, t
Carter, Benny (Adams) Newark, N. J., Clang, 12/19, t; (Apollo) NYC, 12/27-1/2, t
Charles, Lee (Glen Island Casino) New Rochelle, N.Y., 12/26-31, b
Coleman, Emil (Waldorf-Astoria) NYC, h
Cool, Harry (Oriental) Chicago, 12/20-1/2, t
Courtney, Del (Palace) San Francisco, h
Crom, Bob (Indiana Roof) Indianapolis, Ind., Clang, 12/23, h; (Club Madrid) Louisville, Opng. 12/24, nc
Cugat, Xavier, (Trocadero) Hollywood, Cal., nc
Cummins, Bernie (Muehlebach) Kansas City, Mo., h
- D**
Davidson, Cee (Rio Cabana) Chicago, nc
Davis, Johnny "Scat" (Riptide) Calumet City, Ill., Opng. 12/21, b
Dorsey, Jimmy (Capitol) NYC, Clang, 12/19, t; (400) NYC, Opng. 12/25, r
Dorsey, Tommy (Capitol) NYC, Opng. 12/20, t
- E**
Elgart, Les, (Rustic Cabin) Englewood, N. J., nc
Ellington, Duke (Palace) Canton, O., 12/21-23, t
- F**
Flo Rito, Ted (Casino Gardens) Ocean Park, Cal., h
Foster, Chuck (Blackhawk) Chicago, Opng. 12/19, r
- G**
Garber, Jan (Trinon) Southgate, Cal., nc
Goodman, Benny (Terrace Room) Newark, N.J., Clang, 12/23, nc
Gray, Glen (Downtown) Detroit, 12/27-1/2, t
- H**
Hampton, Lionel (Strand) NYC, Opng. 12/23, t
Hawkins, Erskine (Savoy) NYC, Clang, 12/22, b
Hayes, Carlton (Castle Farms) Cincinnati, Opng. 12/24, b
Hayes, Carlton (Trinon) Chicago, Clang, 12/24
Hayes, Sherman (Bismarck) Chicago, h
Herman, Woody (400) NYC, Clang, 12/23, r; (Paramount) NYC, Opng. 12/27-1/2, t
Hines, Earle (El Grotto) Chicago, nc
Howard, Eddy (Aragon) Chicago, Clang, 12/23, b
- J**
Jordan, Louis (Apollo) NYC, Clang, 12/20, t; (Adams) Newark, N.J., 12/27-1/2, t
Joy, Jimmy (Club Madrid) Louisville, Ky., Clang, 12/23, nc
- K**
Kessel, Art (Aragon) Chicago, Opng. 12/25, b

Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddie Martin
BLACKHAWK, Chicago—Harry Cool; Dec. 19, Chuck Foster
CASINO GARDENS, Ocean Park, Cal.—Alvin Rey
COMMODORE HOTEL, New York—Vaughn Monroe
EL GROTTTO, Chicago—Earl Hines
400 RESTAURANT, New York—Woody Herman; Dec. 25, Jimmy Dorsey
LINCOLN HOTEL, New York—Art Mooney
MARK HOPKINS HOTEL, San Francisco—Henry King
MEADOWBROOK, Cedar Grove, N. J.—Sammy Kaye; Dec. 25, Tony Pastor
NEW YORKER HOTEL, New York—Johnny Long
PALLADIUM, Hollywood, Cal.—Stan Kenton; Dec. 25, Gene Krupa
PENNSYLVANIA HOTEL, New York—Les Brown
ROOSEVELT HOTEL, New York—Guy Lombardo
ROSELAND, New York—Randy Brooks
SHERMAN HOTEL, Chicago—Jazz Stacy; Dec. 31, Cab Calloway
STEVEN'S HOTEL, Chicago—Ted Weems
TERRACE ROOM, Newark, N. J.—Benny Goodman; Dec. 25, Buddy Rich
TRINON, Southgate, Cal.—Jan Garber
ZANZIBAR, New York—Cootie Williams.

Kaye, Sammy (Meadowbrook) Cedar Grove, N.J., Clang, 12/23, nc
Kenton, Stan (Palladium) Hollywood, Cal., Clang, 12/23, b
King, Henry (Mark Hopkins) San Francisco, h
Kinney, Ray (Adams) Newark, N.J., 12/20-26, t
Krupa, Gene (Palladium) Hollywood, Cal., Opng. 12/25, b

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Chicago—Maestros Clyde McCoy and Ted Weems and Stevens hotel Treasurer Harry L. Ludwig must be smoking the "pipes of peace"—because this doesn't happen to be a pipe ad. Weems recently replaced McCoy at the Boulevard room of the South Michigan avenue hotel. It was McCoy's first big hotel date with his new band since his navy discharge.

L
LaSalle, Dick (Baker) Dallas, Clang, 12/23, h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (New Yorker) NYC, h
Lopes, Vincent (Taft) NYC, h
Lucas, Clyde (Earle) Philadelphia, Clang, 12/20, t; (Biltmore) Providence, R.I., Opng. 12/21, h

M
Madriguera, Enrie (Ciro's) Hollywood, Cal., nc
Martin, Freddy (Ambassador) Los Angeles, h
McIntyre, Hal (Strand) NYC, Clang, 12/27, t
Masters, Frankie (Trocadero) Evansville, Ind. 12/21-27, nc
Molina, Carlos (Florentine Gardens) Hollywood, Cal., nc
"roe, Vaughn (Commodore) NYC, h
oy, Art (Lincoln) NYC, h
ow, Buddy (Strand) Atlantic City, 12/25-31, h

O
Oliver, Eddie (Peabody) Memphis, h
Olsen, George (Palmer House) Chicago, h

P
Pastor, Tony (Meadowbrook) Cedar Grove, N.J., Opng. 12/25, nc
Faxon, George (Adams) Newark, N.J., 12/27-1/2, t
Petti, Emilie (Versailles) NYC, nc
Phillips, Ted (Tune-Town) St. Louis, 12/25-31, h
Primo, Louis (Earle) Philadelphia, 12/28-1/3, t

R
Reid, Don (Melody Mill) N. Riverside, Ill., 12/28-1/1, b
Reisman, Leo (Statler) Detroit, h

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Musicraft Hires New Vet Musical Director

New York—Walter Gross, arranger, recently released from the army has joined Musicraft as its musical director. Preceding his army service Gross was associated with CBS as a conductor and arranger. At Camp Shanks Gross formed a forty-piece outfit.

Rich, Buddy (Terrace Room) Newark, N.J., Opng. 12/25, nc
Ruhl, Warney (Washington) Indianapolis, h

S
Sanders, Joe (Band Box) Chicago, Clang, 12/23, nc
Saunders, Red (Garrick) Chicago, nc
Clang, 12/24, h; (Band Box) Chicago, 12/25, nc

Stacy, Jess (Sherman) Chicago, h
Stratner, Ted (El Rancho Vegas) Las Vegas, Nev., h
Stone, Eddie (Castle Farms) Cincinnati, Clang, 12/23, b; (Bill Green's Casino) Pittsburgh, 12/24-1/3, nc
Strong, Benny (Bismarck) Chicago, Opng. 12/21, h
Stronk, Bob (Tune-Town) St. Louis, Clang, 12/24, b
Stuart, Nick (Trinon) Seattle, Wash., b

T
Tucker, Orrin (Trocadero) Evansville, Ind., Clang, 12/20, nc

V
Van, Garwood (Statler) Boston, h

W
Wald, Jerry (Loew's State) NYC, 12/20-26, t
Weems, Ted (Stevens) Chicago, h
Welk, Lawrence (St. Francis) San Francisco, h
Wilde, Ran (Southern Hills C. C.) Tulsa, Okla., 12/22-31
Williams, Cootie (Zanzibar) NYC, nc

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Big Turnout For KC Co-op Bashes

Kansas City—Sunday afternoon sessions at the Chez Paree are in their second successful month, with increasingly larger turnouts each week. The co-operative bashes, held to provide recording funds for local musicians, are getting the support and attendance of musicians and the public alike.

Oliver Todd and Jimmy Keith, whose bands provide the bulk of the entertainment, have introduced several original compositions in concert form. The ninety-minute adlib sessions have seen the outstanding local and travelling cats blowing their heads off in a revival of the spirit that put Kaycee on the jazz map over ten years ago.

First recordings to come from the group are yet to be announced, but an all-star personnel will be featured on original tunes, both instrumental and vocal, according to present plans.

Send Birthday Greetings to:

- Dec. 15—Buddy Cole, Joe Vernon
Dec. 16—Carl Berg, Bernard Flood, Charlie Teagarden
Dec. 17—Hy White
Dec. 18—Fletcher Henderson, Lawrence Lucie, Anita O'Day, Eddie Vinson
Dec. 19—Al Mastren, Erskine Tate, Harry Zeile
Dec. 21—Elva Polk, Bob Strong
Dec. 23—Earl Gaines
Dec. 24—Baby Dodds, Dick Fisher
Dec. 25—Cab Calloway, Harry Lawson, Al Trace, Oscar Moore, Jack Shirra
Dec. 26—Bob Styles
Dec. 27—Bunk Johnson, Musky Ruffo
Dec. 28—Charlie Grant, Earl Hines, Al Klink
Dec. 29—Irving Ashby, Clyde McCoy
Dec. 31—John Kirby, Kay Walsh

Lee Barron Ork Settles in Omaha

Omaha, Nebraska—Lee Barron has discontinued traveling, brought his band to Omaha permanently. Formerly a territorial fave, Lee now emcees a program over KOIL. . . Dancers at the Chermot got a bang out of the scores of handkerchiefs "Satchmo" used during his torrid trumpeting at that ballroom. . . Eddy Howard, here for the first time, pleased with his singing and his music.

Harold Black re-elected for two-year term as prexy Local 70. . . Eddy Haddad band flew in C-47 to airbase engagement at Salina, Kansas, recently added Penny Brown as thrush. . . Boyd Raeburn coming to Peony Park December 5th. . . Mort Wells band will succeed Ozzie Clark at Harry Taylor's "Music Box". . . Sandy Jackson's 1490 Swing Club over KBON getting stronger each week.

—Art Oleson

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—Charles Menees

all in first letter. Don Strickland Orchestra, 506 W. 10th St., Mankato, Minn.

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These People Figured In Recent News of Music World



(1 and 2) The newly formed Buddy Morrow band—he is Moe Zudiloff, formerly star of the Jimmy Dorsey band—takes over the stand at the Terrace Room on opening night late last month. It was Buddy's first big date. The leader backs up his singers Helen Manning and George Lee in one shot, with his sax section—Willard Gault, Bruce Cobb, Joey LeRoy, Pete Terry and Jules Harrison—carrying on in the other.

(3) Joel Spivak, 10-year old son of the maestro, enlisted the aid of a stool at the mike to enable him to trade quips with his father on a recent *Saturday Senior Singing* broadcast.

(4) The lovely board of directors of Dick Byron, Inc. divvy up their share of the company. The girls, all models, own 25% of the singer—but don't ask how come. *Acme photo.*

(5) Bandleader Tony Pastor congratulates his singer Ruth McCullough and her husband Dick Dyer. The Dyer's are in the market for bassinets and Ruth will be leaving the band any day.

(6) Opening night for King Cole at the Copa Lounge found an impressive collection of music notables in the room—in fact at just one table were, l. to r., Les Brown, Redd Evans, Red Norvo, Bob Strong, Margaret Whiting, Cy Walters, Mildred Bailey and, sitting in for a chat, Nat Cole himself.

(7) During Benny Goodman's recent visit to Chicago, where he started his musical career in the Hull House in 1919 with his first clarinet lesson, the King revisited the settlement house to bequeath the music dept. \$5,000—and also to make young Adrian Parmeter's dream of accompanying BG come true.

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